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SONG COMPOSITION BY ELEMENTARY SCHOOL PUPILS—By Elsie M. Shawe

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JOHN ERSKINE,  
novelist, musician and president of the Juilliard School of Music, is to remain in New York this summer for a series of lectures at the Juilliard Summer School. (© Harold Wagner.)

ELISABETH RETHBERG  
keeping fit aboard the SS. Bremen by practicing at shuffleboard. (Photo by R. Fleischhut.)



AT THE THIRTY-FIRST ANNUAL MAY FESTIVAL of the University of Michigan, Ann Arbor, May 18-21. Frederick Stock, conductor of the Chicago Symphony Orchestra; Charles A. Sink, president of the University School of Music; and (seated) Alexander G. Ruthven, president of the University of Michigan.



NINON VALLIN,  
French soprano, comes here for her first extended American tour next season.



ELLERY ALLEN,  
and her dog, taking a stroll in Central Park. (Press Photo Service.)



OFFICIALS OF THE PASSAIC, N. J., COMMUNITY CONCERTS ASSOCIATION watch Mayor John R. Johnson sign his membership card. At his left is Mrs. Michael Slavin, co-chairman; at his right, Mrs. S. Allen Merselis, chairman. (Ler Man photo.)



GRACE MOORE  
finds relaxation in week-ending in the country, until she leaves in July for Spain. Her weekly broadcasts for the Goodyear Tire Company over NBC are to keep her here until the above month.



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## Beecham Opens Wagner Festival at Covent Garden

Meistersinger and Tristan Speeded Up — B. B. C. Symphony Season Concludes With Beethoven's Ninth — A Batch of Novelties — Mary Wigman in London Début — Haydn Festival at Oxford

By CÉSAR SAERCHINGER

LONDON.—Sir Thomas Beecham, the darling of musical Mayfair and hero of England's artistic intelligentsia, came into his own on May 9, when for the first time in twelve years he raised his baton on a Covent Garden opening night. Making a virtue of necessity, the Covent Garden management had called in the man who for years has waged more or less open warfare against it, in order to realize at least the truncated opera season of this year of adversity, officially described as a Wagner Festival. Thus at one stroke it has brought peace into the ranks of opposing cliques and solved the problem which has often puzzled musical scribes: When is a season not a season, but a festival? Answer: When it is reduced to four weeks.

It is not the business of the present reviewer to recount the manoeuvres, the moves and counter-moves, the stratagems of warring factions that have finally landed Sir Thomas in the conductor's chair of the historic house which the millions of his pill manufacturing father once acquired by outright purchase. For years he was throned in what then was his patrimony, and gave London opera such as it has not heard before. Like the lamented Oscar Hammerstein in New York, he introduced to English audiences a new literature of opera—Russian, French, English—spent a fortune in doing so and earned the undying gratitude of those who continue to champion his cause today. Suffice it to say that the appointment of Sir Thomas in place of Bruno Walter (who has directed the German season for the last six or seven years) has gone a long way toward solving the operatic crisis in London, and has made a festival possible after the "season" had been officially called off.

### SOCIAL BRILLIANCE

The opening night was Meistersinger, and in social brilliance it yielded nothing to its predecessors of recent years. The royal box was occupied by royal satellites of high effulgence; the Portuguese ex-monarch sat in his accustomed place and the diplomatic boxes even disclosed the unusual sight of an American Ambassador, Andrew Mellon being accompanied by his daughter, Mrs. Charles Marshall. Enthusiasm ran riot for in addition to the perennial acclaim of London's operatic favorite, Richard Wagner, and his usual interpreters on the stage, there was an ovation for the returning prodigal, Sir Thomas. As one daily paper put it next

morning, Sir Thomas "can be nothing but superb." The king can do no wrong.

Criticism is silenced in the face of such complete surrender. The tempi, of course, were fast and if, to quote the Times, Sir Thomas "rushed Hans Sachs off his feet" once or twice; if the quintet in the third act came near shipwreck in an unusually speedy wind, it was, as the News-Chronicle says, because these German singers had fallen into "more leisurely habits" under conductors who, in the words of the Morning Post, al-

lowed "certain Wagnerians, especially the less musical" to "wallow in sentiment." Since Wagner did most of the wallowing himself, why take time over that? Strict rhythm is, on the whole, a virtue and especially in a score one has not conducted in years.

### LOTTE LEHMANN'S NIGHT

From the point of view of the stage it was Lotte Lehmann's Night. Not only is her beautiful voice in full and opulent function, but her stage presence—possibly as the result of an American reducing régime—has become more enchanting than before. Both she and Friedrich Schorr (Hans Sachs), as well as most of the rest of the cast, were the same people whom Bruno Walter has moulded in the course of years into a reliable and efficient ensemble. Fritz Wolff made a convincing and mellifluous Walter while Eduard Habick gave his usual, well-conceived Beckmesser.

### TRISTAN WITHOUT SIGHS

The second night's performance was Rheingold, under Robert Heger. This (being part of the first Ring cycle) had better

(Continued on page 10)

## Two American Premières Are Offered at Ann Arbor Festival

Six Concerts Presented—Chicago Symphony Orchestra, University Choral Union and Children's Chorus Participate — Ljungberg, Thomas, Gigli, Eddy, Jagel, Lippe, Hager, Baromeo and Gradova Appear

ANN ARBOR, MICH.—The thirty-ninth May Festival of the University of Michigan took place in the university's Hill Auditorium, which has a seating capacity of 5,000. As usual, six concerts were included: four evening programs, beginning on May 18 and continuing through May 21, and matinees Friday and Saturday afternoons. The festival brought prominent soloists: the rich musical resources of the Chicago Symphony Orchestra, under Frederick Stock; the University Choral Union, a large chorus of school children, under the batons of musical director Earl V. Moore, his able assistant, Eric De Lamar, Juva N. Higbee (in charge of the young people) and Gustav Holst, of London, the guest conductor.

Festival audiences, friends, acquaintances and the public in general, were saddened because of the passing away early Thursday morning of the venerable founder of the festival, Dr. Albert A. Stanley. Of the festival soloists, some were new to Ann Arbor and others former favorites. Among the first timers were Ruth Rodgers, soprano; Gitta Gradova, pianist; Goeta Ljungberg, soprano; Mina Hager, contralto; John Charles Thomas, baritone; and Juliette Lippe, soprano.

Those already familiar included Frederick Jagel, tenor; Chase Baromeo, bass; Benia-

mino Gigli, tenor; and Nelson Eddy, baritone.

There were also local artists from the faculty and student body of the University School of Music, among whom were Palmer Christian, university organist, participating

(Continued on page 10)

## Five Conductors for the Philadelphia Orchestra

The Philadelphia Orchestra season of 1932-33 will find Leopold Stokowski, musical director of the organization, sharing the leadership with four guest conductors. Stokowski is to conduct more than half of the concerts, seventeen of the thirty weeks. Eugene Ormandy, conductor of the Minneapolis Orchestra, directs for four weeks; Alexander Smallens, music director of the orchestra's summer concerts in Robin Hood Dell, is in charge for one week; and Artur Rodzinski, conductor of the Los Angeles Philharmonic, for one week. The other seven weeks will be under Issay Dobrowen, of the San Francisco and the New York Philharmonic orchestras.

## Aida Opens Colon Season

(Special cable to the Musical Courier)

BUENOS AIRES.—The annual Colon season opened here May 25 with a performance of Aida, Lauri-Volpi and Gina Cigna singing the leading roles. Despite the federal government's ban on the usual opera and ballet season at the Colon Theatre, the public rallied to its support and a notable list of artists, including Lily Pons and Georges Thill, have been engaged. An Argentine opera, El Matrero by Felipe Boero, and a ballet, The Comet, by another Argentinian, Juan Bautista Massa, will have their premières.

H.

## 10,000 Hear McCormack and Schorr in London

(Special cable to the Musical Courier)

LONDON.—An audience of 10,000 persons heard John McCormack and Friedrich Schorr sing in a concert at Albert Hall, May 26. After the concert the singers were received by His Majesty, King George and Queen Mary.

C. S.

## Rimini Closes Scala Season

Wins Personally in Unsuccessful Remounting of Wolf-Ferrari Cantata — Clara Jacobo Welcomed in Turandot — Tito Schipa Fills the Scala's Coffers — Muzio Raises Standard in Rome

By RAYMOND HALL

MILAN.—The curtain was rung down on the Milan opera season on May 6, by Giacomo Rimini, Chicago Opera baritone, supported by Maria Caniglia (soprano), in an excellent performance of Wolf-Ferrari's cantata, La Vita Nova (from Dante), conducted by Ettore Panizza. Rimini's return to Milan was all the more welcome for his long absence from the Scala boards. He was much admired for the rich sonority of his voice, fully equal to a taxing tessitura, and for the faultless style of his interpretation. Caniglia absolved her minor part (Beatrice) with sufficient competence, while Veneziani's scrupulously drilled choruses offered the best effects in the score.

The response was, nevertheless, frigid. La Vita Nova most emphatically fails to register on either the Italian public or press. Only the memories of the composer's popular comic operas prevented a hostile reaction, and the management was freely criticized for resurrecting a youthful score from the "just oblivion" it has enjoyed here since its only Italian hearing (Venice, 1904).

### CLARA JACOBO RETURNS

The last opera produced during the Scala season was Turandot, in which the American soprano Clara Jacobo, returning to the role here after some years, again gave a creditable account of herself. The roundness and homogeneity of her voice attracted attention, as also its staying powers. Her partners were Caniglia (Liu) and Antonio Bagnariol, a tenor of vocal resources and praiseworthy artistry. The audience found the presentation, superbly conducted by Victor de Sabata, most acceptable. It was bracketed with the Farewell Step (Passo d'Addio), a tradition of the season's closure revived again this year, in which the nine young lady graduates of the ballet school air their skill and grace.

ADRIANA LECOUREUR SUCCESSFULLY REVIVED

The preceding offerings not yet accounted for were the first Scala performance of

Adriana Lecoureur and restorations of L'Elisir d'Amore and Ballo in Maschera. Considering the theatrical effectiveness of Francesco Cilea's melodiously impassioned creation, one marvels that it has taken thirty years for it to arrive at Scala honors. And one wonders still more in recalling that none less than Caruso created the tenor role (and De Luca the baritone) here in this same Milan.

In any event, the reawakening of Adriana from her long sleep with a round of bows in the major opera houses of the peninsula (first set in motion last year by the per-

(Continued on page 14)

## Carl Weinrich Severs Church Position

Carl Weinrich, who succeeded Lynnwood Farnam as organist and choirmaster of the Church of the Holy Communion, New York City, when the latter died, has carried out his predecessor's plans in giving recitals devoted largely to the works of Bach. After two seasons Rev. Dr. Perkins, rector, states that the recitals have not aided the religious work of the church and has announced the withdrawal in September of Mr. Weinrich, the discontinuance of the Bach recitals and the reorganization of the choir.

## Norena a Sensation in Amsterdam

(Special cable to the Musical Courier)

AMSTERDAM.—The Wagner Society of this city presented Offenbach's Tales of Hoffmann on May 26, with new staging by Demeester and with the Concertgebouw Orchestra under Montoux. Eide Norena sang the three soprano roles, literally making a sensation. The remainder of the cast included Vergnes, Pernet and Singher.

I. S.

## Chicago Music-Lovers Flock to Evanston's North Shore Festival

Twenty-Fourth Consecutive Music Fête Opens — Soloists, Conductor, Choristers and Orchestra Make Profound Impression

By RENE DEVRIES

EVANSTON, ILL.—The twenty-fourth North Shore Music Festival opened here on May 23 in Patten Gymnasium of Northwestern University. The weather was ideal and each concert was in every way meritorious. The management had chosen excellent talent and although some of the works presented were somewhat tedious to listen to, they were so well presented by Conductor Frederick Stock, the Chicago Symphony Orchestra, the soloists and the festival chorus as to hold interest.

Words of praise do not seem amiss for the officers of the festival, who showed good acumen and we might even say patriotism in giving the twenty-fourth annual North Shore festival in these difficult times.

We, who have attended all of the festivities at Evanston since their inception nearly a quarter of a century ago, must confess that the festival under review was up to the high standard established in the past and if the audiences were a little smaller than hereto-

fore, the attendance was much larger than had been anticipated.

### FIRST CONCERT, MAY 23

The festival began with Brahms' Requiem performed in memory of Peter Christian Lutkin, founder and former director of the festival. This was not sufficiently spirited to awaken the enthusiasm of the public and to start the festival auspiciously. The chorus, however, was superior to any of its predecessors, superbly directed as it was by Dr. Stock. It sang with eloquence and, like the Chicago Orchestra, made its strongest appeal through tone color of exquisite quality. Well balanced, it has been carefully trained.

The soloists were Jeannette Vreeland, soprano, and John Charles Thomas, baritone. Miss Vreeland sang with that nobility, that richness of tone which has endeared her to all oratorio conductors. Her authoritative

(Continued on page 14)

# SONG COMPOSITION BY ELEMENTARY SCHOOL PUPILS

By ELSIE M. SHAW

Supervisor of Music, St. Paul, Minn.

ONE of the more recent musical activities that is being encouraged in the St. Paul public schools is original song composition. The results, a few of which are included in this paper, show what the children are capable of doing with songs in one, two and three part voices. Children in all the elementary grades, including the kindergarten, are able and willing to invent songs of their own, if the teachers in charge give the proper encouragement and have the ability to put into notation the songs sung by the pupils.

The procedure for this work is usually as follows:

The class is asked to decide upon a title or subject for the poem. Different members of the class will, in most cases, offer several titles. One of these is decided upon and volunteers are asked to give a first line. If the line is good in choice of words and in meter, it is at once placed upon the blackboard and the class is asked to read it aloud. It is an easy matter to receive from the same child or another, a second line that balances the first metrically and continues the thought of the first line. This second line is placed on the blackboard under the first and other volunteers are asked to give the third and fourth lines of the stanza. The pupils have had experience in writing simple poems in their English classes and understand a little of meter and rhyme in poetry, so as a rule it does not require more than five minutes to get a stanza of four lines that has some worth.

When the first stanza is complete pupils are asked to sing a melody for the first line; if a number volunteer, teacher calls on one of these who freely and spontaneously sings the words of the first line to his own melody. If there is some value to the melody teacher should at once repeat it or ask the child to repeat his phrase so it may become better fixed in the memory. Teacher then writes in a musical shorthand the tones sung and quickly places it in notation on the blackboard. The class is then asked to sing the phrase and another individual is called upon to sing a phrase for the second line of the stanza. If the result is satisfactory the sec-

ond phrase is recorded by the teacher and the class is asked to sing from the blackboard the first and second phrases. The same procedure is followed for the third and fourth lines and in about fifteen minutes a four

syllable names or some other such means. The free, spontaneous expression of a tune that seems to fit the words, is desired, and one is much more apt to get it, if the children do not try to analyze at first what they sing.

Will our future Wagners come from the public schools of America? It seems that they will have an increasing opportunity of getting their start there at least. Music education is emphasizing the creative more and more and some notable results in original composition are being attained. Here are some examples of work done by children in the elementary schools of St. Paul. Elsie M. Shaw, the supervisor there, tells the procedure and one can well imagine the fun these children have in making up their own tunes and singing them.—The Editor.

ond phrase is recorded by the teacher and the class is asked to sing from the blackboard the first and second phrases. The same procedure is followed for the third and fourth lines and in about fifteen minutes a four

*O' Lovely May*

Hally time

Words & Music  
6th Grade, Drew School

1. It's just you, joy, me month of May, and wish that you could  
2. It's just you, joy, me month of May, and wish that you could  
3. It's just you, joy, me month of May, and wish that you could

4. It's just you, joy, me month of May, and wish that you could  
5. It's just you, joy, me month of May, and wish that you could  
6. It's just you, joy, me month of May, and wish that you could

7. It's just you, joy, me month of May, and wish that you could  
8. It's just you, joy, me month of May, and wish that you could  
9. It's just you, joy, me month of May, and wish that you could

10. It's just you, joy, me month of May, and wish that you could  
11. It's just you, joy, me month of May, and wish that you could  
12. It's just you, joy, me month of May, and wish that you could

phrase stanza and song has been "composed" by individuals of the class.

Results are found to be far more musical if the pupils sing the words directly when inventing their songs instead of interpreting the tones of their melodies by the use of

This is left for the teacher. The teachers who get the best results with this work have the ability to remember a musical phrase after a single hearing, and further, the ability to put correctly in notation the phrase that was sung.

If, at first, the children in a class do not readily volunteer to compose words and music for these simple songs, results are usually obtained if the teacher will introduce the work by inventing a first line of a stanza or the first phrase of a song. This will give the pupils the desire to go on with the stanza or song that the teacher has started.

Even in the kindergarten, children are encouraged to sing motives of their own invention. The results may be nothing more than "My black dog," or "I have a kitty" sung to the simplest tune, but we feel that this free expression is of some value to the child. The following experience with a first grade class may illustrate the readiness and freedom with which the young children respond to such suggestions. The time of the year was the end of October and there were pumpkins, pictures of witches and of black cats, etc., around the classroom, suggesting Hallowe'en. I asked who would make up a short story about Hallowe'en and almost at once a six-year old boy said, "Witches ride on brooms." I next asked who would sing the words and a tiny girl sang the words to a good melody of her own. I wrote the phrase on the blackboard and inquiring the name of the child who had sung, I placed it over the phrase on the right hand side. I told the child, the name of the composer is always placed there. I had hardly finished speaking when the boy who had given me the words stood and said, "That was my song." As tactfully as I could, I asked the boy for his name and wrote it on the left hand side over the phrase, saying that the name of the writer of the words is always placed there.

In the second grade where the majority of the children are seven years of age we have gotten some attractive couplets and four line stanzas from the children and both boys and girls are able and willing to compose tunes for them. (See illustration: My Rabbit.)

In grades five and six where two, and three-part songs are sung, the pupils sometimes desire to compose songs in parts. My collection of original songs includes a number.

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## THE FOLKSONG BUGABOO

Derivations of Music of the People — Is There American Tune of the Soil?

By JOHN INGRAM-BROOKES

All over this glorious land of the free and home of the brave there is a clamor; in some places faint, in others quite deafening, as in the South, home of the mammy-song, hookworm, Ku Klux Klan, Lamar Stringfield, John Powell, fundamentalism, etc., *ad infinitum, ad nauseam*.

When it is possible to quiet down those raising the disturbance, long enough to find out what it is all about, one is given to understand that the Folksong, nay, the wondrous American Folksong is the cause for all the racket. This might have been inferred from the first by anyone at all acquainted with the way things of a particularly trivial and inconsequential nature are whooped over in this aforementioned glorious land.

The leading whoopers have whooped so loudly and well that any number of colleges and universities have been hoodwinked and bamboozled into installing chairs of folksong in their institutions, presided over by gentlemen with degrees long enough and impressive enough to scare the wits, much less the folksongs out of the yokelry commonly

interest and that these relics of a past day have a value of a kind and should be preserved for such of posterity as is interested in the study. But when we are informed

with greatest solemnity that they are of paramount importance to the composer and are the logical source material upon which to build an enduring national music, one is inclined to paraphrase the story of the Negro and the white man and say, "Ain't you pullin' on my leg?"

I realize that folksongs have been utilized by practically every composer in the history of music, but beyond a doubt they plucked their most beautiful melodies out of their own imaginations, and any composer

bert: i. e., from the fullness of his heart and the intelligence of his mind.

Among modern composers no one has used folk melodies with such happy results as

John Powell. He seems to have the ability to select those of real value and do things with them like no one else. Such themes as the following, taken from his works, are indeed worthy of use and he has used them most effectively. (See Illustration 1.)

Investigators and authorities on the subject (such as

Smith, Scarborough, Davis and Sharpe) have proved very conclusively that many of our folksongs have a distinctly European origin, mainly English. If this is true,

**T**HIS article, while not in accord with the preponderating opinions in musical circles regarding folksong, is published because it reflects an original viewpoint, sincere and amusingly set forth. It is the policy of the Musical Courier not to maintain an empirical deadline against contributed matter merely because it dissents from prevailing views and those of this paper.—The Editor.

Illustration 1

supposed to be the possessors of this so-called "valuable material." In a country where prohibition, the moral uplift, Billy Sunday and such can be as highly subsidized as they are, it is no wonder that the innocent folksong can get a helping hand, too.

Of course, I do not deny the fact that the study of folk-lore is a subject of great

worthy of the name can do the same. Who in all music ever created tunes of the beauty and sheer magnificence of those of Franz Schubert? I defy anyone to show me folksongs that can equal his, and I have never heard any of our American folksongs that could compare with those songs Stephen Foster culled from the same source as Schu-

Illustration 2

Illustration 3

how do they get to be American? By having been brought to this country 150, 200, 250 years ago? Ah, there's a good question for an anglophile to answer. While there is so much investigation of the English origin, why does not someone investigate the Irish? I am suspicious that some of our more beautiful folk melodies are Irish in their derivation, since they are invariably better and more beautiful than the English. For instance what English folksongs can compare with this old Irish air? (An Irish Romance (see illustration 2).

great music, have to be national in character? Indeed, is it ever? If so, how would you classify Bach and Beethoven, for instance?

The only conclusion I can reach in the matter is this: narrow nationalism has no place in art and had best be left to the pseudo-politicians, quack statesmen and such vermin to be fought over as they see fit.

All music is either good or not so good and some small part of it is great and enduring.

IN NEXT WEEK'S ISSUE: A MUSICAL JOURNEY THROUGH GERMANY—By Hugo Leichtentritt



## "Half-Baked U. S. Composers Menace Music," Says Judson

Orchestra Patronage Killed by High Pressure Tactics of Some Americans, Asserts Manager—Upholds Eager Search of Toscanini and Stokowski for Scores

"Half-baked composers who use high-pressure business methods to secure performances of half-baked compositions are not helping the cause of the American musician. . . .

"Contrary to the oft-repeated assertions of some disgruntled composers, the conductors of our major orchestras are eager to discover new compositions by American composers. . . .

"There is no discrimination against native creators—absolutely none—on the part of our leading orchestra conductors. Toscanini always has examined American scores. Stokowski personally looks over a couple of hundred American orchestral scores every year. . . .

"Bananas do not grow in Cincinnati. Nor can composers and conductors grow in our American soil without intense cultivation."

Arthur Judson is speaking; Judson, premier orchestra manager, business head



ARTHUR JUDSON

of the New York Philharmonic-Symphony, the Stadium series, the Philadelphia Orchestra, director of the concert and artists' bureau.

For years Judson has remained silent, restraining his indignation in the face of fierce onslaughts by American composers and writers who have charged discrimination by foreign conductors against native music.

"As an American I wish I could say more for our American composers," Arthur Judson began earnestly, "but it is time for someone to speak plainly and keep the facts in order. That is the only way we can help the American creator."

"As I understand it, it is the function of an orchestra to perform master works and the finest compositions available, the selection of this repertoire being wholly in the hands of the conductor. It is the function of the manager to guide the orchestra organization in its complex business contacts, to keep the structure together, to maintain its financial security, to create audiences and hold that public season after season."

"A highly complicated esthetic institution like a symphony orchestra cannot exist merely as a propagandizing agency for a group of composers. The product of the orchestra is expected to be the finished output of the master craftsman, the artistic creation of the skilled technician."

"Obviously the symphony orchestra cannot be made into an experimental proving-ground for the fledgling composer. If the untried composer seeks a hearing, surely he will find a fertile field among the smaller and many excellent orchestras. Some composers are doubtless making artistic headway with this procedure."

"But not all our composers are content with such an honest and sensible method of progressing. They think they are entitled, not as composers but as Americans, to performances of their compositions by our major orchestras. So certain composers begin their personal campaigns to reach the conductors. By using the prestige of their contacts, these men finally plague some conductors into performances. Now there are—" and Judson mentioned certain names.

"These composers have engineered performances by their persistent, business-like tactics. And what have they really accomplished for American music, beyond the transient glory of the hour? Nothing. If they had concentrated the same intense energy on creating inspired works, or perfect-

ing their technic, the cause of music might have been served. As it is, half-baked composers who use high-pressure business methods to secure performances of half-baked compositions are not helping the cause of the American musician. Quite the opposite. They hinder our development and they certainly do not enhance our prestige with the musical public of the world. If these composers, say the foreigners, represent American creative effort at its peak—as symphonic art must—then where is our vaunted musical culture?"

"As a manager I would be profoundly grateful if we possessed composers qualified to write for our audiences and to hold the attention and respect of our audiences. But we do not."

"There is a dearth of orchestral material. We are compelled to give repetitions constantly because of lack of compositions. We have had difficulty, for example, in assembling attractive works for the coming Stadium concerts."

"Our conductors are always examining American scores. Contrary to the oft-repeated assertions of some disgruntled composers, the conductors of our major orchestras are eager to discover new compositions by American composers. There is no discrimination against native creators—absolutely none—on the part of our leading orchestra conductors."

"Toscanini always examines scores. He is entirely hospitable to our musicians; he always has a few American compositions in his possession, eager to find an acceptable work."

"Stokowski, of course, is a diligent seeker for fresh material. He personally looks over a couple of hundred American orchestral scores every year. All in all, I believe the American annual production of major works is finely combed over. True, the majority of the works do not go further than the try-out stage, but they are devotedly examined. Alexander Smallens also can vouch for the searching thoroughness of this examination."

We repeated a charge to Judson which we have heard from composers.

"Yes," retorted Judson, "I have heard that story many times. And usually," he smiled, "the complainant tells you that he sent his score to Conductor So-and-So and that after one or two years it was returned, with pages fifty and fifty-one pasted together as he submitted the work, proving that the conductor never even looked at the manuscript."

"If that composer really wants the truth, he will find that the first ten or twenty pages of his score registered the verdict of the conductor. Our leaders are so anxious to unearth new works that they do not overlook any opportunity. I think we can dismiss that story."

"Only recently the National Broadcasting Company held a contest for composers. It may come as a surprise for Philip James, the composer who won the first prize, for he has never solicited a performance, but his work already has been fitted into the Philharmonic repertoire. It was deemed a meritorious composition, so it will be performed, without the need of any 'influence' or salesmanship."

"The public subscribes or buys tickets for symphony concerts because it wishes to hear the best of programs presented by a recognized leader and a fine body of artists. When the public does not like the programs it has paid to hear, it stays away from concerts."

"We are not complaining, but the Philharmonic-Symphony has received a number of subscription cancellations from persons who object to some of last season's offerings. I should say these cancellations average two a day at present. Some of these former patrons protested at the inclusion of some of the American pieces on one of Stokowski's programs; the all-Russian list offended others. Yet composers would make the Philharmonic a regular experimental station."

"Every now and then we also hear that the conductors favor their own nations to the detriment of others. For example, the present vogue of Italian symphonists. It happens that Italy's composers have turned to the symphony for utterance. Our audiences are delighted with their lucid, beautifully conceived creations."

"A German conductor may seem to favor his compatriots; a Hollander or a Frenchman, likewise. In the time available these visiting conductors naturally try to make the most of their opportunity, and that means they frequently give the compositions they have available. You and I may criticize some of these programs, but in any event

they were representative of perfected technical skill. Our composers who could not find a place in the schedules of these conductors possibly felt they were the victims of foreign prejudice."

"Sometimes I hear the argument that as long as our composers are so down-trodden by outlanders we must develop our own American conductors. In time we shall. At present it is unfair to compare musical conditions in our country with those in Europe. Here we have a vastly different standard of culture. Our very geography has been an obstacle, yet we have been slowly and surely emerging from the pioneer era."

"For centuries Europe's dense, tightly populated area has been saturated with the fruits of a dozen civilizations and cultures. We have in our own country a mighty land twenty-five hundred miles long and three thousand miles wide, with enormous stretches untouched by music. Out of this fertile region, I believe, a great native art shall arise; in time our own composers will be as authentic to their scene as Tschai-kowsky, Chopin, Brahms. But not at present—and we are discussing the present."

"Today we may group our composers roughly into three classes. First, those of the old school, the Chadwicks, the Paines, the MacDowells, the Loeflers, also the type of creators like Griffes—men whose art is frankly derivative. The second group contains the radicals and the experimentalists, the Russian-Americans and the others. The third group represents the American composers, the men of individual native expression who are masters of their idiom. In this group we must find the representatives of America."

"In Europe the composer rises step by step, like the European conductor, the result of years of working, drilling, routine, complete submergence in music. After his

long, academic apprenticeship, the conductor is first, perhaps, an accompanist, then an assistant leader of a chorus. Eventually he passes by degrees through gruelling years in an orchestra, in various opera houses, landing, finally, as a symphonic director."

"Too often, I fear," Judson continued, "we think it merely necessary for a conductor to have a smattering of ability and an extensive friendship. He often achieves conductorship with slight knowledge and this friendship as a background. But is this the way to build American orchestras?"

"If we seek the musicians with the colossal training and technical skill essential to conduct a great orchestra, it now seems that we are obliged to go to the countries which grow these products. Bananas do not grow in Cincinnati. Nor can composers and conductors grow in our soil without intense cultivation."

"We have thought of commissioning composers to write for our orchestras. But what worthy composition ever has been brought to light by commission? From Weber and Wagner to present times we have seen that the commission scheme does not develop creative material."

"Our so-called folk tunes in the form of jazz as a foundation for native music? Perhaps. Jazz secured entry to our concert halls under false colors. The composer of the first piece written for a symphony is doubtless a gifted man, but as I understand it, another musician was responsible for the form and scoring. So jazz in such form cannot be classified legitimately as the artistic creation of any individual, hence it has not found its place as important musical expression."

"Let us have patience. We shall arrive musically. In the meantime, let us do some straight American thinking to help us reach our goal." A. H.

## Thirty-First Commencement of Guilmant Organ School

The Guilmant Organ School, of which Dr. William C. Carl is director (and Joseph Bonnet, honorary president), held its thirty-first annual commencement concert and graduation exercises on May 24 at the First Presbyterian Church, New York City, under Dr. Carl's direction. This event also marked the conclusion of the school's thirty-third year.

A brilliant program was played by members of the graduating class: Myrtle D. Stair offered chorale in A minor (César Franck); Lillian Mecherle programmed Guilmant's organ symphony in D minor; William F. Speich performed the allegro from Maquaire's first organ symphony; and Clifford Ernest Balshaw (post-graduate '32) was heard in finale in B flat (César Franck). Mildred Rose, solo soprano of the First Presbyterian Church, was guest artist and sang arias from the Pentecostal Cantata (Bach) and Judas Maccabaeus (Handel). Westervelt Blanchard Romaine (post-graduate '31) was at the organ for the processional: Marche Triomphale (Filippo Capocci); and Pearl Haug (post-graduate '29) played the recessional: Trumpet Tune and Air (Purcell).

Before announcing the winner of the William C. Carl Gold Medal, Dr. Carl made a brief address. He said, in part: "We are living in strenuous times and there is no time when music should come to the front as at present. Many things may come and go, but music is bound to remain. . . . The optimist says, 'A year from now we will all be begging on the streets.' The pessimist

says, 'From whom?' But while this has been brought forward, do not let it interfere with music, because it has nothing to do with it. . . . Life does not mean speed; it means color. . . . There is a great demand for junior choirs. Whether we like it or not, it is so, and we might as well get ready for it."

"Next year the Guilmant school's course will be divided into two parts. Last year new subjects were offered: the art of choral technic and cultivation of the voice. Next season we shall go into this more thoroughly, adding how to organize junior choirs and how to teach them to sing. This, with a certain amount of harmony and counterpoint, will constitute one course. The other, as heretofore, will be devoted to the study of the organ on the theoretical side. For this is not only a school for organ playing."

The William C. Carl Gold Medal, awarded to the student who receives the highest average (which must be 85% or more), was presented to Myrtle D. Stair.

Rev. Phillips Packer Elliott, one of the ministers of the First Presbyterian Church, presided and presented the graduates with their diplomas. He reminded the assemblage of Dr. Carl's forty years of service as organist and director of music at the First Presbyterian Church, and lauded Dr. Carl highly.

Four free scholarships in The Guilmant Organ School are offered by the Hon. and Mrs. Philip Berolzheimer. The examinations will take place September 30. The fall term starts October 4. G. N.



Wide World photo  
GRADUATES OF 1932 AND THE MASTER CLASS OF THE GUILMANT ORGAN SCHOOL IN NEW YORK  
of which Dr. William C. Carl (second from the left in the front row) is the director.

## Concerts and Opera in the French Capital

Heifetz and Menuhin Play Recitals—Anne Roselle Successful  
in Tosca and Butterfly

PARIS.—If the number of concerts has considerably diminished, we have none the less had some artistic and successful ones. Paris, like any other town, gives ear to the song of the siren. The public likes the song of the siren, the virtuoso likes the song of the shekels, and both public and siren always come back for more.

### HEIFETZ AT OPERA

Thus we had an interesting program from Heifetz (Isidore Achon at the piano) in the Paris Opéra. Heifetz gave his listeners an exhibition of violin playing *per se*, his vehicles being sonata in A major (Franck); sonata No. 1, for violin alone (Bach); concerto in A major (Mozart); and Tzigane (Ravel). There was a large crowd and it demanded five encores.

### YEHUDI DRAWS

Yehudi Menuhin not only filled the large Salle Pleyel, but had an entire audience on the stage. He gave a remarkable exhibition of many of the things that can be done with a fiddle. Arthur Balsam accompanied him. The list comprised Devil's Trill Sonata (Tartini-Kreisler); Kreutzer Sonata (Bee-thoven); Guitare (Moszkowski-Sarasate); La Ronde des Lutins (Bazzini); Minstrels (Debussy); Sérénade Melancolique (Tschai-kowsky); Caprice No. 24 (Paganini); Flight of the Bumble Bee (Rimsky-Korsakoff-Hartmann); and Tzigane (Ravel). The Flight of the Bumble Bee and Minstrels had to be repeated. At the end of the session, Schubert's Ave Maria was given as an extra. People wanted and cheered for more, but Yehudi put on his coat and went home.

### FRENCH VIOLINIST

Raoul Barthalay, who is winning attention as a serious artistic violinist, was heard to good effect in the Salle du Journal. His technique, tone and readings were of high order. Among the works he presented were concerto in C (Haydn); sonata in E major (Lolli-Tournemire); and sonata (Joaquin Turina). Marga Gortmans, the accompanist of the occasion, was heard also in pieces by Alex Voormolen.

### TOSCA AND BUTTERFLY AT OPÉRA-COMIQUE

Anne Roselle, known in America for her remarkable performances with the Philadelphia Grand Opera Company, sang Tosca to the intense enthusiasm of the Parisian public at the Opéra-Comique. The populace applauded her vociferously, particularly after the Vissi d'Arte. Few artists have had such acclamation by the French public. She also appeared in a charming delineation of the role of Madam Butterfly, which added to her prestige.

Maurice Sciacopi, a bass singer from Chicago and who has been holding forth in Italy the past few years, has signed up for three years with the Opéra-Comique. While his "big" début here is not to take place until next autumn, he appeared twice in one week recently, and showed that he intends to do good work in the parts which come along. A pretty good test for an artist. In Madam Butterfly (Sydney Raynor as Pinkerton) he sang Le Bonze. In Tosca, he effectively characterized the unfortunate Angelotti. Lugo the Mario; Hubling the Scarpa.

### SALABERT CONCERTS

The second program of French music given by the Salabert firm in the Ecole Normale, consisted of modern music; sonata for

piano (Milhaud); Les Saltimbanques, Autonne, Les Cloches, for voice and piano (Honegger); Noël des Jouets, voice and piano (Ravel); preludes for piano (Simone Plé); Pavane pour Melisande, Scherzo Danse, for piano (Adolphe Piriou); Les Récréations de la Campagne, for harpsichord, bass viol, viola da gamba, viola d'amore and quinton (Clément); Quatre Chansons Cambodgiennes, for voice and string instruments (Henri Casadesu); Au Jardin de l'Enfante, for voice and piano (D. E. Inghelbrecht); and concertino sans orchestra, for three pianos (Isidore Philipp). The list of interpreters included Mme. Maria Modrakowska, soprano; Robert Burnier, tenor; Jean Doyen, Mlle. Staelenberg, Fédard, de la Brucholierie, pianists; Georges Sulikowsky, accompanist; and the Société des Instruments Anciens.

### TWO IN ONE

In commemoration of the bicentenary of the birth of Haydn and the centenary of the death of Clementi, the Société Française de Musicologie gave a séance of works by these composers—both too little known today and both more important than most people are pleased to suspect. The program of quartet in F (Haydn), (Calvet Quartet), Canzonettas and songs (Haydn), (sung by Pierre Bernac, accompanied by Yvonne Gouverné), sonata in G major, Fantaisie and variations on Au Clair de Lune and sonata in D major (Clementi), (played by Boris Golschmann, pianist), trios No. 1 and 2 (Haydn), (interpreted by Roger Cortet, Fernand Marseau and Anita Cartier) and quartet in G major (Haydn), (Calvet Quartet), was enjoyed by a responsive audience.

### NEW BALLET

At the Paris Opéra, the home *par excellence* of the ballet, Serge Lifar, ballet master



LE TRIO MORGAN

(Virginia, Frances and Marguerite) sailed on the SS. Paris May 14 to fulfill concert and radio engagements in France, Germany and Holland. Appearances for this season in America included concerts in New York, New Jersey and a tour through the South. (Silhouette by Eveline V. Maydell.)

of the institution, is preparing Le Grand Divertissement for production in the near future. The music is from Tschai-kowsky's Sleeping Beauty, created in St. Petersburg some years ago. Le Grand Divertissement is another return to classicism—the dances, (solos, duets, trios, ensembles) are given for themselves, not to illustrate a story. In order to perfect his collaborators in this art of pure dancing, Lifar has created a new dancing class at the Opéra.

### ASPIRANTS

The preliminary competitions for the Rome Prize have taken place at Fontainebleau. Out of eleven candidates, six were chosen to take part in the final competitions, from May 14 to June 13, namely, Mlle. Desportes and Roget; M. M. Vuillermoz, Berthomieu, Marcellin and Vaubourgoin.

IRVING SCHWERKÉ.

## Philadelphia M. T. A. Holds Annual Dinner

PHILADELPHIA.—The Philadelphia Music Teachers' Association held its annual dinner at the Cathay Tea Garden, May 19. Over 170 were in attendance. Edward Ellsworth Hipsher, newly elected president, was toastmaster. Guests of honors were Dr. James Francis Cooke, Miss Clara Mason, Mrs. Edward Philip Linch, Dr. Frances Elliot Clarke, Mrs. John J. McDevitt, Jr., Mrs. Ella Olden Hartung, Mrs. Elma Carey Johnson, Mrs. Helen Ackroyd Clare, Master Ralph Schaeffer and also Master Joseph Battista.

The toast was given by John W. Drain, Mrs. McDevitt, Jr., responded. Dr. Clarke spoke on Our Musical Past; Dr. Cooke following with Our Musical Future. A short instrumental program was given by two young artists, Joseph Battista, pianist, and Ralph Schaeffer, violinist; the one chosen as the best pianist among junior high school students in Philadelphia, the other, a pupil of Louis Persinger, remembered as having made an appearance with the Symphony Club at the Academy of Music and at Town Hall, New York City, early this year. Master Battista played Chopin and Liszt numbers; the violinist, Bach's concerto in E.

### MARY LOUISE FOX IN RECITAL

Elizabeth Gest presented one of her pupils, Mary Louise Fox, in piano recital in her

studio, May 20. Miss Fox was assisted by Rachel Whitmer, contralto.

Miss Fox showed a fine feeling for moods, as evidenced in sonata No. 4 in D minor by Haydn; the Bach chorale Jesu Joy of Man's Desiring in the Myra Hess arrangement; and Sammaroff's transcription of the Bach fugue in G minor. The intricacies of theme were well thought out and presented. A later group included the Gluck-Brahms gavotte, Romance by Schumann, Tschai-kowsky's Meditation, and Chopin's polonaise op. 40, No. 2. The final group held Mediterranean (Arnold Bax); Chances (Mompou); Chimes of St. Patrick's (Whithorne); and Fileuses pres de Carantec (Rhene-Baton). All these were well played with fine interpretation. Miss Fox shows growth in her work since her recital three years ago. Her training has been thorough and broad under the excellent tutelage of Miss Gest.

Miss Whitmer contributed to the pleasure of the evening with songs, including three by Schubert and miscellaneous numbers. One of her encores was an arrangement by Miss Gest of a Negro spiritual. Miss Fox also paid tribute to her teacher by playing Miss Gest's skillful arrangement of Brahms' Lullaby for an encore.

### MABEL M. PARKER ENTERTAINS PUPILS

Mabel M. Parker, vocal teacher, entertained a number of her pupils at her home in Overbrook on May 20. The affair was in honor of Ruth Fowler, a Parker student, who is sailing for her home in England this month. In an impromptu program Miss Fowler sang Maria's Wiegeliend (Reger), with sincerity. Miss Parker suggested that all should give friendly criticism on each other's work, and, with this in mind, Olga Swan and Dorothy Hazel sang the same number, Do Not Go, My Love (Hageman). Although both sang well, Miss Swan's interpretation was deemed the more free. Miss Hazel was heard later, scoring with a folk song, Shortnin' Bread. Margaret Riehm interpreted an aria which brought forth much favorable criticism. Hazel Heffner was applauded for Still wie die Nacht and a passage from Samson and Delilah. Madeleine Culver was heard to advantage in Hymn to the Sun and a Strauss item. Miss Fowler brought the program to a close with Gluck's O del mio Dolce-Ardor.

M. M. C.

### Albertina Rasch Ballets at New York Stadium

Two ballet programs will be presented by Albertina Rasch at the Lewisohn Stadium (New York City, August 9 and 10), in conjunction with the summer Philharmonic series. The offerings will be based on mu-

sic of classic and modern composers, the latter group to include new ballets by Dimitri Tiomkin.

### Foster Miller Awarded Naumburg Prize

Foster Miller, bass baritone, recently was awarded a début recital at Town Hall, New York, next season, by the Walter W. Naumburg Musical Foundation. He was one of



FOSTER MILLER

five successful candidates in a total of 171 contestants. Mr. Miller has been soloist for numerous clubs in New York and vicinity. During Lent he sang Elijah at St. Luke's Episcopal Church; Stainer's Crucifixion at the same church, and again at Bethel Presbyterian Church, East Orange, N. J.; Olivet to Calvary in Arlington, N. J.; and Dubois' Seven Last Words in Asbury Park, N. J. Mr. Miller recently sang for the Dixie Club at the Hotel Plaza, New York City, and broadcast a program of arias and classical songs over WTIC, Hartford, Conn.

In a duo recital with Earl Weatherford, tenor, Mr. Miller appeared on a Shakespearean program given by the Brooklyn (N. Y.) Academy of Arts and Sciences. May 6, he sang at the Franklin School, East Orange, N. J.; and at the Montclair Music Club on May 10. He was soloist with the Flushing (N. Y.) Oratorio Society, May 14, and with the A. W. A. Choral Society, New York City. Gena Branscombe engaged him for May 22, when he interpreted her songs, Miss Branscombe conducting. He was soloist with the Apollo Glee Club, Asbury Park, N. J., May 26, Julius Zingg conducting; and on June 7 will offer an operatic recital with Mr. Weatherford at the Chaminade Club, Yonkers, N. Y. Mr. Miller is under the management of Vera Bull Hull, and prepared his career with Adelade Gescheidt.

### Bampton a Curtis Institute Student

Rose Bampton, new contralto at the Metropolitan Opera, has been a pupil at the Curtis Institute of Music for the past five years, where she was a student of Horatio Connell and Queena Mario. Miss Bampton is to continue her coaching with Mme. Mario.

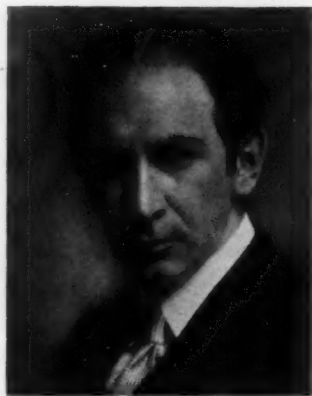
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# FREDERICK JAGEL

This distinguished young American tenor has been reengaged by the Metropolitan Opera Company for the season 1932-33, his sixth successive year as leading artist with that organization.

During the past winter Frederick Jagel starred at the Metropolitan in such operas as "Traviata," "Tosca," "Lakmé," "Sadko," "Norma," "Tales of Hoffmann," etc.

As successful in concert as in opera, Frederick Jagel is available for a limited number of recital and oratorio appearances during the season 1932-33.



## *Another Success*

On May 18 and 21, 1932  
Ann Arbor Festival

Singing in Haydn's "Creation" and Rimsky-Korsakoff's "Legend of Kitej." (Reengagement from last spring when he was heard in Pierné's oratorio, "Saint Francis of Assisi.")

*Ralph Holmes, Detroit Times*

"Frederick Jagel doubled as the masquerading prince and the drunkard Gregory, a difficult assignment which he discharged with great effectiveness in his well handled tenor."

*Russell McLaughlin, Detroit News*

Frederick Jagel doubled as a romantic lover and a jolly, tipsy peasant and made a real marvel of essaying contrasting duties so well."

*Michigan Daily*

"Took honors among the soloists . . . musicianship and power of voice proved on previous occasions . . . comprehension of score seemed at all moments rich."

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## Two American Premieres Are Offered at Ann Arbor Festival

(Continued from page 5)

in nearly all of the programs and always with a high degree of artistry.

### HAYDN'S CREATION

The first festival concert was opened with Haydn's Creation, in commemoration of the bicentennial anniversary of its composer. The soloists were Miss Rodgers, who gave an excellent reading of her part; Jagel, an artist of sincerity, fine voice and exceptional ability; and Baromeo, who sang with tonal and interpretative beauty. Dr. Moore directed the Chicago Symphony Orchestra and the University Choral Union. In the second half of the program Miss Gradova delighted the large audience by playing Rachmaninoff's concerto for piano, No. 2, in C minor, op. 18. This was a fine debut recital. The pianist, almost inasculine in her strength and alertness, received prolonged plaudits.

### LJUNGBERG HEARD AT SECOND CONCERT

The second concert was opened by Strauss' Death and Transfiguration, followed by Elsa's Dream from Lohengrin, sung by Mme. Ljungberg, in memory of Dr. Stanley. At its conclusion the audience paid silent tribute to this distinguished musician. Following this, the University Choral Union sang Stravinsky's Symphonie de Psaumes, which was well received although opinion differed as to its interest, worth and character. Mme. Ljungberg, who had made a fine impression in her first appearance, sang Wagner's Du bist der Lenz from Die Walküre, again stirring the audience to enthusiasm. Holst, brought to America in 1923 as guest conductor for this festival, made his second appearance in this capacity in his own Fugue à la Gigue and the ballet from his opera, The Perfect Fool. He was accorded a warm reception. After intermission, Holst again led the orchestra and chorus in the American premiere of A Choral Fantasia, the incidental solo part being sung by Helen Van Loon, of the school of music. The work is interesting and was much applauded by the audience. Mme. Ljungberg brought the program to a conclusion with a magnificent projection of Wagner's Liebestod aria from Tristan and Isolde. She was obliged to respond with several encores. Mme. Ljungberg was accompanied for these songs by Mabel Ross Rhead, of the piano faculty of the school.

### CHORAL CONCERT FOR FRIDAY AFTERNOON

Friday afternoon presented as conductors Mr. De Lamar, assistant to Dr. Stock, and Miss Higbee, supervisor in the public schools. The program opened with Bach's concerto No. 5 in D major for piano, violin, flute and orchestra. This was conducted by Mr. De Lamar, with Joseph Brinkman, pianist, Mischa Mischakoff, concertmaster of the orchestra, violinist, and E. Liegel, of the orchestra, playing the flute. The work was enthusiastically received. Miss Higbee with the young people's chorus of several hundred boys and girls from the schools of Ann Arbor, then offered four selections from the Gilbert and Sullivan operas Patience, Pinafore, The Mikado and The Pirates of Penzance. The young voices provided unadulterated pleasure. Miss Hager followed by singing an aria from Pergolesi's Salve Regina, in an arrangement by Stock, which she did in masterly style. Bizet's suite, Children's Games, was played by the orchestra under Mr. De Lamar. Miss Hager again scored with Carpenter's Water Colors. This program was brought to a close with Protheroe's cantata, The Spider and the Fly, sung by the children's festival chorus, Miss Higbee wielding the baton.

### GIGLI, THE SOLOIST AT FOURTH CONCERT

The fourth concert (Friday evening) brought Gigli, an old time favorite in Ann Arbor, who delighted a large and enthusiastic audience by singing three programmed arias, M'appari from Martha; Un di all'azzurro spazio from Andrea Chenier; and O Paradiso from L'Africana. He was obliged to sing many encores after each number. Orchestral numbers were Mozart's symphony in G minor, Scriabin's symphony No. 3 in C minor, and Gliere's symphonic poem, The Sirens. Dr. Stock and his or-

chestra, who have been brought to the university for twenty-eight successive festivals, were at their best and won plentiful applause.

### STOCK AND HIS CHICAGO ORCHESTRA

On Saturday afternoon d'Indy's Wallenstein's Camp and symphony No. 2 in B flat by the same composer were offered under Dr. Stock. A cordial audience gave Dr. Stock and the Chicago Orchestra a royal reception. After intermission Thomas made his Ann Arbor Festival debut, singing Verdi's aria, Di Provenza il mar from La Traviata. Following the orchestra's performance of a romanza by Dohnányi, Thomas sang the Massenet aria, Vision Fugitive. He responded with many encores to his recalls. Mabel Ross Rhead played his accompaniments. He lived up to all the fine advance notices which had come to Ann Arbor about him.

### RIMSKY-KORSAKOFF'S OPERA PREMIERED

Great interest centered in the sixth program which presented to America for the first time Rimsky-Korsakoff's opera, Legend of the Invisible City of Kitesh and the Maiden Fevronia. This work has been given frequently in Russia and also has been heard in Paris. It was translated into English by Lila Pargment, of Ann Arbor. To provide orchestra material and music for the chorus and soloists was in itself a problem, but all was accomplished during the winter so that a finished performance was heard.

## Beecham Opens Wagner Festival at Covent Garden

(Continued from page 5)

be discussed when the cycle is complete. Tristan and Isolde on the third night was again in Beecham's care.

If Tristan invites even more "wallowing in sentiment" than Meistersinger, Sir Thomas valiantly resisted it especially in the second act, for the spirit was more brisk than passionate. The climaxes were louder it is true, but so were the hunting horns, supposed to be fading into the night. The poetry and mystery of this night of love dissolved beneath the energy and rigidity of the conductor's baton charge, although Frida Leider, Lauritz Melchior and Maria Olszewska (that superlative Tristan trio) were vocally at their best.

The first and third acts were decidedly better; for movement, conflict and variety conformed to the conductor's mercurial temperament. Miss Leider's Liebestod was superb, both musically and dramatically. Melchior, who has been getting better and better for years, was in top form, and Herbert Janssen was magnificent as Kurwenal. Three British artists, Frank Sale as Melot, Parry Jones as the Shepherd, and Philip Bertram as the Steersman, acquitted themselves worthily of their tasks.

### ORCHESTRA CONCLUDES SUCCESSFUL SEASON

The winter's symphony season has come to a close with the B. B. C. Orchestra's final concert under Dr. Adrian Boult. It was the second full subscription season of the orchestra, which has now established itself as the leading orchestral organization of the country—the only one comparable (in the quantity and variety of its offerings) to the major orchestras of the United States. The orchestra has steadily improved in discipline under Dr. Boult, and undoubtedly exercises a cultural function not only in London but through Great Britain by means of the radio.

At the last concert the orchestra showed signs of strain, and the National Chorus, collaborating in Bach's motet, Jesu meine Freude and Beethoven's ninth symphony, was not up to its usual excellence. However, the ninth was a good, workmanlike performance if it did lack inspiration, and among the soloists Horace Stevens, baritone was especially commendable. A new trans-

The work is typically Russian, somewhat after the style of Boris Godounoff, with solo parts for soprano, contralto, tenor, baritone, bass and numerous minor roles. The soprano role, that of Fevronia, was sung with fine tone and interpretative skill by Miss Lippe. Miss Hager duplicated her former success in the mezzo and contralto roles of A Youth and Alkonost. Jagel's vocal and dramatic gifts were effectively displayed in the parts of Prince Vsevolod and Gregory Koutierma. Eddy brought his resonant tones and forceful picturization to the characters of Feodor Poyarok and a Tartar chief, Burundai. Baromeo, in fine voice and mood, took the role of King Jury and also that of Bedyai. Marjorie McClung served as Sirin, and Emmett Leib was the First Rich Nobleman and a Bear Leader. The huntsmen, warriors, townsfolk, Tartars and Angels were represented by the Choral Union. Dr. Moore, musical director, conducted the performance. The splendid work of the University Choral Union throughout the festival was of a high standard and indicated Dr. Moore's ability to transmit his artistic resources to the chorus as a whole and to the individual members.

Because of the death of Dr. Stanley, all official social functions were cancelled. Several informal events, however, included a dinner which President and Mrs. Charles A. Sink gave at Barton Hills, Friday noon.

Among distinguished visiting guests were Mrs. Chase Baromeo, Mrs. John Charles Thomas, Vera Stock Wolfe, Charles L. Wagner, Annie Friedberg, Harper C. Maybee (Kalamazoo Normal College), Mr. and Mrs. Ossip Gabrilowitsch, Mr. and Mrs. James E. Devoe, Adella Prentiss Hughes, Mr. and Mrs. Fred Killeen, and numerous music critics, teachers and conductors.

proceeds of which are designed to swell the Austrian government's fund for the purchase of the Haydn house in Eisenstadt. There were performances of The Creation, the "Oxford" symphony (most appropriate being the work with which Haydn acknowledged his Oxford doctorate), other symphonies and string quartets, and music by Purcell. Three new doctors of music were created to mark the occasion: Prof. Henry C. Colles, editor of Grove's Dictionary and critic of The Times; Prof. Edward J. Dent, of Cambridge University, president of the I. S. C. M.; and Prof. Egon Wellesz, of the University of Vienna.

## New Orleans Conservatory Students Give Program

NEW ORLEANS, LA.—Two concerts of more than passing local interest during the month were sponsored by the New Orleans Conservatory Orchestra Association. The first of these presented its orchestra, which is comprised chiefly of students, under the conductorship of Ernest E. Schuyten, president of the conservatory. Elizabeth Wood, contralto, appeared with the orchestra as soloist in Adieu Forêts from Tchaikovsky's Jeanne d'Arc. Although this organization is yet in its infancy, the program of Beethoven's symphony No. 1, Wagner's Tannhäuser overture and a specially well interpreted Danse Macabre of Saint-Saëns, showed promise of the orchestra becoming a worthwhile addition to musical activities here.

The string quartet of the New Orleans Conservatory Orchestra Association, with Mary V. Molony, pianist, as assisting artist, provided a delightful evening of chamber music. The program was built up of the Haydn quartet No. 12, known as the Kaiser Quartet; an expressive Tone Poem, to which the artists lent their best efforts in tribute to its composer, Ernest E. Schuyten, first violinist of the quartet; and the Schumann quintet, op. 44. The quartet personnel includes Dr. Schuyten; Ella de los Reyes, second violinist; Philip Schaffner, violist; Marcel Guerman, cellist.

Charlotte M. Lockwood was introduced in an organ recital under the auspices of the Louisiana chapter A. G. O. and the Temple Sinai Sisterhood. Of special interest on her program were the Bach chorale prelude, Kimmst du nun; a Purcell suite; Horatio Parker's scherzo from sonata in E flat; César Franck's third choral in A minor, and Flight of the Bumble Bee, by Rimsky-Korsakoff.

The Treble Clef Club, of which Ferdinand Dunkley is director, appeared in concert as one of the features of National Music Week. Two Dunkley compositions attracted attention on the long and varied program of choral numbers. O. M. L.

## Haarlem Philharmonic Elects Officers

The Haarlem Philharmonic Society of New York recently held their annual meeting for the election of officers. Mrs. Everett Menzies Raynor continues as president. Mrs. Bethune W. Jones was elected vice-president; Mrs. Sturges S. Dunham, second vice-president; Mrs. H. Christian Huber, recording secretary; Mrs. Willis P. Miner, corresponding secretary; Mrs. Truett P. Edwards, treasurer. The music committee comprises Mrs. James C. Newkirk, chairman, and Mmes. D. Roger Englar, Horatio Hamilton Gates, Louis Henry Irwin, Louis Kilmarx, Joseph Norris Murray and Bevier Smith. Gail Borden is chairman of the press committee.

## Leonard Liebbling Guest at Paris Reception

Leonard Liebbling was guest of honor at a reception given by Irving Schercké in his Paris studio on May 17. Among those present were César Saerchinger, Serge Koussevitzky, Archduke Leopold of Austria, Michel Gibson, André Burdino, Vicente Escudero, Marcel Mirozue, Eidé Norena, Edythe Walker, Mr. and Mrs. Walter Rummel, M. and Mme. Rhené-Baton, J. G. Prod'homme, Alexandre Steinert, Mr. and Mrs. George H. Hilbert, Mr. and Mrs. Albert Spalding, Serge Lifar, and M. and Mme. Raoul Laparra.

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—*Chicago Daily News*, February 22, 1932.

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## From This Season's Press

### NEW YORK

"String ensemble playing of a rare polish and balance. In matters of tone, coherence and symmetry, the Gordon foursome is probably unsurpassed."—*New York World-Telegram*, November 5, 1931.

"The thing of beauty that was a joy, the Brahms Quartet . . . and there was unmistakable evidence that the large audience took to it wholeheartedly, judging by the ovation it accorded the players."—*N. Y. Eve. Post*, March 10, 1932.

### CHICAGO

"Gordon String Quartet makes more friends" (Headline). "When the Gordons play, Chicago marks the day with red letters . . . they gave a program with their wonted finesse of style and the remarkable tonal balance and symmetry for which they are justly famous."—*Chicago Eve. American*, February 22, 1932.

### ST. LOUIS

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### CINCINNATI

"Admirable qualities of color, imagery and creative technic." — *Cincinnati Enquirer*, February 16, 1932.

### MINNEAPOLIS

"In their eleventh year of joint efforts they have reached the near perfection where they give superior pleasure."—*Minneapolis Journal*, February 20, 1932.

### ATLANTA

"The entire playing of the quartet was endowed with a unity of spirit, a perfect feeling for balance in phrasing, a oneness of interpretation and understanding, and a sublimity of tonal warmth and beauty that approached divinity."—*Atlanta Constitution*, November 23, 1931.

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# BROADCASTING DOORS MAY OPEN FOR MUSICIANS AS STUDIOS PREPARE TO STAGE OWN PRODUCTIONS

New Policy, Brought About by Seasonal Lessening of Sponsors' Programs, Brings Cheer to Some Long-Neglected Artists on Waiting Lists

By ALFRED HUMAN

In the swift changes which characterize affairs today, it comes as no surprise to find that the broadcasting situation as far as musicians are concerned has altered materially within the past few days. And the change is decidedly for the better.

Sponsors, which means the advertisers, have not taken kindly to the idea of promoting their products over the air during the fever of election campaigning, and during the warm season. Some of the largest sponsors have withdrawn from broadcasting temporarily. As the result of this suspension of sponsored programs, the broadcasting schedules are full of holes. These gaps must be filled. Unless new sponsors miraculously appear immediately the stations must take action.

Instead of lessening their program activities as some of the officials aspired, the stations now are obliged to return to the entertainment business with increased vigor. Artists who have been languishing on the concert bureaus' lists for months, and maybe several years, may now find their opportunity. Frankly, some of these musicians—most of them artists of substance—have been more than discouraged. Now they may take heart anew.

Insiders assert that the new conditions will flush the hardened arteries with new, fresh blood. Cliques may be broken; some of the officials may at last adopt a cordial attitude toward the tried-and-proved artists of the musical world. These step-children may feel hopeful for the first time in a few years.

We have presented the optimistic side, because it seems logical that these changed conditions will improve the condition of the artist in radio. Perhaps the cheap-jack element will triumph. Perhaps the men whose minds conceive entertainment only in terms of inferior skits, mediocre dance ensembles and the like, will continue to override the officials who have imagination and sense. But we do not believe so.

With the old routine prevailing, with the sponsored programs dominating the studio, the broadcasting officials had a plausible excuse for inferior programs.

"What can we do?" they would ask helplessly. "We are at the mercy of the sponsors. If they choose to give poor programs, all we can do is complain and hope they

will listen to us. But they are the real bosses of the studio."

Today that excuse will not serve. The broadcasters are strictly on their own responsibility for a great many hours a week.

We hear that the grand dukes are planning to develop and encourage new ideas and that an intensive campaign for superior programs will be instituted. That, however, is mere rumor, reflecting the hopes of the intelligent men and women in the studios.

## Not For Mere Economy

We are assured by responsible authority that the recent sweep-outs in the two chains "are more than mere economy drives,"—whatever that means. We are also informed that new alignments and new shifts, without further curtailment, will go into effect soon.

Incidentally, the National Broadcasting Company change, reported in this column last week, came with startling suddenness, despite the months of rumors. So sudden that when some of the persons affected arrived at their offices Friday, they were still uninformed. But some of the offices were locked and when the officials affected tried to enter as usual, they were greeted with official notice in kindly terms.

## Women and Children First

"We do not mind harsh comment on the efforts we put forth for artistic programs," explained a broadcasting man of consequence last week, "because we figure that the public doesn't insist on art in programs."

"What does get under our skin, however, is the kind of story which purports to tell how broadcasting is undermining the home, and all that. A cardinal's vicious attack on crooners several months ago was a choice specimen. Mind you, we do not care ourselves, but we do mind what the advertiser and the prospective advertiser thinks."

"Then, too, these women's clubs and parents' organizations can raise a lot of trouble for our business department. These folks almost broke up the movie industry with their loud complaints and now they are liable to do us considerable damage. We try to study their ways and keep everything offensive off the air—but we cannot control all of the programs, can we? I do not

know what we can do to stop all this criticism. We are worried—that is, some of us are."

## Busy Arrangers

Tucked away on the important third floor of the NBC citadel, you may encounter Adolph Schmidt, conductor, now devoting his talents to making arrangements for the microphone symphonists. This is the same alert, urbane Schmidt of a hundred tours and opera tours—leader, coach, arranger, impresario. Arrangers, in case you do not know it, are vital and weighty authorities in the broadcasting realm; we know a dozen fine musicians now intent on reducing Ravel, Berlin and the other masters to all sorts of baffling combinations. These are trying, tricky, and not always satisfying. Yet, soon some of these same arrangers may be conducting their own orchestras. . . .

## Paul Shirley Playing on Yankee Network

Paul Shirley, Boston viola d'amore artist, is now under the exclusive management of the Artists Bureau of the Yankee Network. He will be a regular contributor to the programs of the Yankee Network.

At the age of twenty-two Mr. Shirley was appointed a member of the Court Chapel in Weimar. Two years later he was elected solo viola at the Court Theatre in Darmstadt. Following an invitation from Siegfried Wagner, Mr. Shirley joined the Wagner Festival Orchestra in Bayreuth, where he also appeared in chamber music in Richard Wagner's home, Villa Wahnfried. He was a member of the Boston Orchestra from 1912 to 1929. Mr. Shirley is conductor of the Little Symphony, an organization composed of members of the Boston Orchestra.

This year Mr. Shirley celebrated the twentieth anniversary of his arrival in this country by appearing before President and Mrs. Hoover at the second official dinner of the White House.

## Silencing the Critics

"The radio is undermining education steadily with its low and often trashy standards, which only infrequently produce a bright light." So stated Joy Elmer Morgan, Washington educator, chairman of the publications committee of the National Congress of Parents and Teachers, at a meeting in Minneapolis. Mr. Morgan told the congress that the present plan of broadcasting "threatens to crush out local culture in favor of New Yorkism and Hollywoodism," according to the Associated Press dispatches.

True or not true, such utterances do not tend to lend prestige to broadcasting. Scores of these derogatory statements appear in magazines and newspapers of influence. As a rule, the criticisms are ignored by the broadcasters—a serious mistake, many observers feel, now that the institution of broadcasting is raked and tattered by the shellfire of the critics.

Unquestionably, the most convincing retort should be in the shape of new, substantial musical attractions. The brilliant feat of the NBC in presenting Metropolitan Opera last season was an effective response to the avalanche of caustic comment. Now it is time to launch another retort.

**Schelling and the Fee System of Broadcasting**  
Ernest Schelling believes that the radio is damaging because it conducts music to the home without effort or toil on the part of the listener.

"The British idea is better than ours for the reason that the listener must pay a modest sum for the privilege of listening," Mr. Schelling remarked to the writer.

"I am sure that many thousands of Americans would cheerfully agree to a small fee, if they knew they could be assured of hearing good programs. The station which would assume the leadership in this system of good-music-for-a-fee, would attract a substantial number of subscribers; of that I am convinced."

Any volunteers?

## Uncle Sam and Our Programs

Harold Lafount, commissioner of the Federal Radio Commission, is optimistic. He believes that the requirement of the commission that each station submit evidence every six months, when a new permit must be secured, that the public interest has been served, is an effective weapon to promote

## ON THE AIR



**JACK PARKER,**  
tenor, broadcasts several programs over the National Broadcasting Network. (Apeda photo.)

broadcasting. Lafount has just informed the National Advisory Council on Radio in Education that the American system is the best on earth.

Let us listen to a part of Commissioner Lafount's report:

"There are those who urge that advertising which is objectionable in character or amount should be restricted by certain formulae," said Mr. Lafount. "They suggest forbidding more than a certain proportion of the time to be used for sales talk, or forbidding more than a certain number of words in advertising announcements, or forbidding the mention of more than the name of the advertiser or his product, or use of a short slogan. Some people would have this done through a law enacted in Congress. Others would have the Federal Radio Commission do it by regulation."

"There is another kind of regulation proposed, consciously or unconsciously, by persons who would somehow force broadcasting stations to use a certain percentage of the day's schedule for a specific kind of program; educational, for example, or require

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## STATIC

Jack Parker is striking terror in the hearts of Long Island marine life—he has wound up his yacht for the season. . . . Jacques D'Avrey, NBC's French tenor, has one ambition—to own a ranch in Montana. . . . William Daly once was managing editor of a magazine. . . . Lowell Patton is compiling a second volume of songs. . . . George Earle very nearly became a doctor. . . . James Melton is spending the week-ends on his boat. . . . Bill Williams once faced a firing squad in Mexico. . . . Josef Koestner owns a library of music which includes every known opera and symphony score. . . .

that certain hours be used for this purpose. I suppose they mean that this should be done either by law or by regulation. The method which the commission is using to encourage improvement is, namely, by its action on applications for renewal of license. I feel that in the present state of our knowledge, and in the obvious need for further experience and experimentation, it would be dangerous to tie ourselves down to a rigid formula.

"The commission believes the amount and kind of advertising can and should be confined within the limits consistent with the largest possible range of service to the public, and that these factors, among others, should be considered in determining whether the licensing of a station will serve public interest, convenience and necessity."

### DUTY OF THE STATIONS

The radio act of 1927 provides that stations shall be licensed only when their operation will serve "public interest, convenience and necessity." The Radio Commission has interpreted it to mean that the entire listening public within the service area of a station or group of stations in any community is entitled to service from that station or stations. In explaining this interpretation Mr. Lafount pointed out that it takes all kinds of people to make a world. He said that this is particularly apropos in relation to broadcasting because within the service area of a single station or group of stations are people of many classes and conditions in life. In a strictly physical sense

a broadcasting station cannot furnish its programs to one listener and not to another. The service comprehended by this legislative standard means, he said, that the programs transmitted by any station must be intended for and be interesting and valuable to all classes. The needs, tastes and desires of all the substantial groups among various classes of the listening public should be met in some fair proportion, so that a well-rounded program results. Education, instruction, entertainment, music (classical, semi-classical, intermediate grades and so-called "jazz"), religion, important public events, discussion

of public questions, weather, market reports (stock and agricultural), news and drama should play a part.

"I know that the Federal Radio Commission, through its administration of radio under the act of 1927, as amended, has done much to improve the character of the programs rendered by stations," continued Mr. Lafount. "It has done this through the medium of short-term licenses, on application for renewal of which stations are required to come before the commission to show that their continued operation will serve public interest, convenience and necessity."

## RADIO IMPRESSIONS OF A WEEK

Fritz Reiner, recently conductor of the Cincinnati Orchestra and more recently active in Philadelphia's opera redivivus, seems destined to play a vital role in radio next season. . . . Rockefeller Center (alias Radio City) will require a symphonic and operatic giant or two and it is likely that the dynamic Reiner will receive a call, as our ministerial friends put it. . . . Reiner himself only smiled cryptically last week when we asked him about the outlook. . . . He conceded that he was interested in opera, when it could be presented "under the proper conditions." . . . Reiner will conduct at the Venice Festival this summer, an event which probably will be broadcast. . . .

Broadcasting is creating a dearth of orchestral works, in the opinion of Concert Manager Arthur Judson. . . . "Compare the popular concert of today with the 'pop' of fifteen or twenty years ago," Mr. Judson told us, "and you will understand the present high standard of music. . . . Rimsky-Korsakoff's Scheherazade Suite, the Tchaikovsky Pathetic, the Schubert Unfinished, most of the Wagner excerpts, the Brahms second, and a hundred other compositions are all commonplace today as far as the average concert audience is concerned. . . . The standard repertoire needs to be replenished. . . . The radio is largely responsible for this familiarity of the public with the master works." . . . Incidentally, Judson has personally selected Philip James' prize-winning NBC composition, Station WGBX (what a title!) for performance by the New York Philharmonic. . . .

Among the heavy artillery to be unlimbered for the approaching bombardment from the NBC front, will probably be a renowned vocal quartet. . . . The \$100,000 a year services of this ensemble will be called into action more frequently than ever, we hear. . . .

An English nightingale piped his song into a Columbia microphone direct from his woodside perch. . . . On the first trial his nibs refused to pipe, but on the following

day, probably after consultation with the copyright gentlemen, the little fellow offered a glorious performance for the WABC audience. . . . One of those perfectly useless but delightful episodes. . . .

WOR's artistic policy of presenting a number of programs distinguished for musical content and excellence of performance, is winning this independent station in New York a host of friends. . . . The Perole String Quartet, for example, last week inaugurated its third year of worthy presentations. . . . Grace La Mar, contralto, was the soloist, offering songs by Brahms, Strauss, David Guion and Rachmaninoff. . . . The quartet played Mozart and Haydn quartets. . . .

Aida Doninelli, Metropolitan Opera soprano, was one of the dwindling number of prominent week-end soloists, over WEAF. . . . Miss Doninelli sang a typical assortment, including Spanish folk numbers, the Ballatella from Pagliacci, and lighter bits. . . .

Ernest Hutcheson had the second-piano assistance of Beula Duffey on his weekly WABC appearance. . . . Hutcheson played two concertos, the MacDowell and the Grieg and then, with Miss Duffey, Bach's Sicilienne, and the Saint-Saëns Danse Macabre. . . .

Rome's great "Bell of the Fallen Heroes," on the castle of Rovereto, tolled a hundred deep-throated clangs on Memorial Day, over WJZ. . . . The Rome Quartet intoned two psalms, the 3rd and the 131st in Latin, to the music of Normand Lockwood of New York, '29 Prix de Rome winner. . . .

Lawrence Tibbett was another celebrant of the holiday, in a WEAF hook-up. . . .

Harold Bauer, a forceful speaker as well as musician, told his WEAF listeners about the allurements of making music in the home. . . . Bauer played with "an unnamed amateur" at the second piano, according to the public prints. . . . And Dr. Sigmund Spaeth was this anonymous collaborator. . . .

## NETWORK OF NEWS

Arthur Simon of the Musical Courier staff is to broadcast over WPCB, June 9, at 7:30 p. m., in a period called Musical Sense and Nonsense. . . .

Irene Beasley will be heard soon on a new program. . . .

Nathaniel Shilkret's Chesterfield program has been selected by Variety as one of the twelve most popular on the air. . . .

J. Alden Edkins is to be featured with Erno Rapee and his symphonic orchestra on a new series over an NBC network, offered on June 7 for the first time. . . .

Sold Down the River, a ballet suite by Eastwood Lane, was performed for the first time in its entirety by Clara Ross and Alice Griselle, concert pianists, over a CBS network May 28. This composition which is descriptive of the plight of the plantation negro during the days of slavery, will be presented with symphony orchestra next fall by Ferde Grofé. . . .

Selections from the score of George Gershwin's Girl Crazy were presented on the Footlight Echoes program, a WOR feature, May 29. Alice Remsen was heard in her customary soubrette roles. . . .

Rosalie Wolfe appears as soloist with the WOR Little Symphony Orchestra today (June 4). . . .

The first in a series of six recitals of Armenian music by the Armenian National Musical Society, was heard May 28 over a Columbia network. Among the artists to appear in the broadcasts will be Grikor Suni, conductor and director of the society; Marie Arakian, soprano; Henri Narcissian, tenor; and Florence Der Mateosian, pianist. . . .

Al and Lee Reiser, pianists, and Will Mann, vocalist, have been assigned a regular period by WOR. . . .

In honor of Memorial Day, Nathaniel Shilkret introduced an original radio sketch, Ode to Freedom, on his Chesterfield pro-

gram. The work was written especially for Mr. Shilkret by Ferde Grofé, and is based on the Battle Hymn of the Republic. . . .

Eddy Brown selected Rode, one of the greatest French violinists, as the subject of his Master of the Bow program on WOR, May 31. . . .

The Moderns, a trio composed of Dorothy Minty, Jeanne Allen and Mercedes Bennett, presented a program of the works of Debussy in their WOR broadcast May 29. . . .

The Gordon String Quartet (Jacques Gordon, Ralph Silverman, Naoum Benditzky and Paul Robyn) will be heard through NBC, June 5. . . .

Two orchestral works were given their premières on the air during the Musical Americana program, heard through Columbia May 31. Nicolai Berezowsky, first violinist of the Columbia Symphony Orchestra, conducted his own Theme and Fantastic Variations. The other composition was Burmese Pue, by Henry Eichheim. . . .

Paul Robeson will appear over NBC, June 5, as guest artist in the G. E. Circle program. . . .

The Perole String Quartet (Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn) started their third year of broadcasting May 29, on WOR. Grace La Mar, contralto, who was soloist on their program, chose one of David Guion's compositions as a feature number. . . .

The Columbians, under the direction of Freddie Rich, presented Ferde Grofé's Grand Canyon Suite, June 2, over a nationwide Columbia network. This performance marked the second broadcast of the work by Columbia, the première having been conducted by the composer several months ago during a concert for the benefit of unemployed musicians. . . .

A string orchestra under the direction of Sol Shapiro has been engaged by WMCA. . . .

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## Sixteen Hundred School Children Heard at Symphony Hall in Boston

BOSTON.—A chorus of 1,600 children's voices was the central feature of the annual music festival held at Symphony Hall May 25. The entire floor of the auditorium was reserved for the youthful music-makers, while the Boston Public School Symphony Orchestra and the Public School Symphony Band, conducted respectively by Joseph W. Wagner and Fortunato Sordillo, alternated in using the stage.

The program opened conventionally with the singing of America and closed with the Star Spangled Banner, but in between there was some comparatively difficult choral material, including the Song of Man by Kountz, which elicited hearty applause from the audience in the balconies. By their singing and playing, indeed, the children renewed an ever-recurring wonder that such youthful promise becomes so relatively sterile in the maturity of American musical life. For here were children who, as a body, had never rehearsed, and who were singing precisely and with spirit and musicality. Yet these very children will probably, ten years from now, have no more serious musical thought than the latest ballad or jazz tune.

### CHAMBER MUSIC GUILD ENDS SEASON

The Chamber Music Guild of Boston held its last meeting of the year on May 22 at the Felix Fox School, the program including a Celtic prelude for string trio (Boughton); a sonatina for flute and clarinet (Jean Cartan); two sketches for flute, clarinet and piano (Joseph F. Wagner); three miniatures for string trio (Frank Bridge); and a group of songs. The guild, which is in its first season, is already in a flourishing condition, having held five such meetings since January, when the society was organized. The executive committee consists of Ida Marie Bunting, Margaret Starr McLain, Harold Schwab and Joseph F. Wagner. Its purpose is to stimulate interest in, and performance of, chamber music, especially lesser known works for unusual instrumental combinations, by both contemporary and ancient composers. The performances and many of the compositions are by members, almost all of whom are professional musicians. It is a settled policy, furthermore, that every program contain at least one American composition. The meetings are almost on a fraternal basis, combining good music with good companionship and cheer. There are five honorary members: Mrs. E. S. Coolidge, Paul Allen, F. S. Converse, Richard Platt and Felix Fox.

Jesus Maria Sanroma was again a soloist at the second Sunday evening "Pops" concert, playing with the orchestra Weber's concert piece in F minor. The performance lacked style, whether the fault was Sanroma's, who was not apparently his usual alert self, or that of the orchestra. The rest of the program was similarly given with singular lack of verve; it included the fourth Tchaikowsky symphony, Ravel's Bolero and, for a novelty, Wellington's Victory, by Beethoven.

On May 23 the Harvard Glee Club, under Dr. Archibald T. Davison, shared part of the program, which was largely devoted to compositions by Gustav Holst. The latter was present as guest and, in his St. Paul's Suite, as conductor. The audience was exceptional in size, color and enthusiasm. The only other program out of the usual run was that of May 21, which was devoted to dance music, with Hans Wiener and a group of associates assisting.

### NOTES FROM THE SCHOOLS

Recent recitals at the New England Conservatory of Music have included two by pupils of William L. Whitney, voice instructor, on May 25 and 26 at George W. Brown Hall; and a program of piano music at Recital Hall on May 21 by various students.

The conservatory makes its customary announcement at this time about summer sessions. As usual, the institution is open for instruction in most branches of music throughout these months, and this year there is an unusually large and pretentious list of instructors.

Dorothy Chadwell, pianist, and Dorothy George, mezzo-soprano, shared a program at the Longy School of Music on May 24.

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Miss Chadwell played music by Mozart, Brahms, Chopin and Schumann; while Miss George, accompanied by Reginald Boardman, sang numbers by Boardman, Fauré, Duparc, Carissimi, Trunk and Brahms.

Boston University's college of music presented Lawrence Hayford, president of the senior class, in the first organ recital of the year by a senior at the First Church on May 20. Mr. Hayford played music by Bach, Rheinberger and Karg-Elert.

Frederic Tillotson, pianist, gave a program of Bach, Scriabin, Debussy, Godard, Chopin, Fravre and Albeniz at a concert in Jacob Sleeper Hall, Boston University, on May 23. Vocal selections were also given by Warren Freeman, tenor, and Albert Raymond, baritone. Laurence F. Buell played organ compositions by Widor and Bach.

### FESTIVAL PLANNED

An organization meeting of the New England Atlantic Seaboard Festival, connected with the American Choral and Festival Alliance, was held at the Boston Art Club on May 23. Plans for a nationwide demonstration on Thanksgiving Day were discussed. Frederick H. Haywood, of New York, gave a demonstration with a Boston chorus. Mrs. Henry R. Harris, of New York, and Thompson Stone, Boston conductor, were among the speakers. M. S.

## Australians Acclaim Young Opera Singer

### State Conservatory Orchestra Gives Interesting Program

SYDNEY, AUSTRALIA.—Molly de Gunst, young pupil of Mme. Christian, made her debut in the name part of Aida with the Imperial Opera Company. Born at Bundaberg, Queensland, she has studied solely with Mme. Christian. After her singing Ritorno Vincitor and her interpretation of the Nile scene and the tomb scene, enthusiastic applause was given by an audience who appreciated the finesse of her voice.

Lina Pagliughi, who had previously brilliantly scored as Lucia, appeared as Gilda in Rigoletto. Her interpretation of Caro Nome so moved the audience that she was recalled many times. Her husband, Montanari, possessing a light tenor voice, took the part of the Duke. Franco Izal, baritone, who has trained the chorus, proved himself capable as Rigoletto. His interpretation deserved the rousing applause.

The State Conservatory Orchestra, conducted by Dr. Arundel Orchard, gave an interesting program which included Mozart's Jupiter Symphony and overture to Titus; Parry's Symphonie Variations; Debussy's L'Après Midi d'un Faune; Wagner's Vorspiel and Liebestod from Tristan and Isolde. Mme. Goosend-Viceroy was the vocalist.

President Elizabeth Plummer, of the Music

## Chicago Music-Lovers Flock to Evanston's North Shore Festival

(Continued from page 5)

manner and clear diction won her the respect and enthusiasm of the listening music-lovers.

Thomas, in glorious form, sang with beauty of tone and, as usual, won the favor of the audience.

The second part of the program was given over to the chorale and fugue of Bach-Ahert, a group of songs with Thomas as soloist, and the Gloria in Excelsis from Franck's Mass in A.

Thomas divided his offerings between Marx' Der Ton, Strauss' Ruhe, meine Seele and the aria, Eri tu from Verdi's Masked Ball, after which he was recalled many times and gave an encore.

### SECOND CONCERT, MAY 24

The nucleus of the North Shore Festival always is the festival chorus of 600, and at the second concert that body of reliable singers sang brilliantly Haydn's The Seasons, in commemoration of the 200th anniversary of the composer. The work was performed superbly by orchestra, chorists and soloists, though two successive oratorios seemed rather a heavy musical diet even for cultured Evanstonians.

Miss Vreeland's lovely singing again was admired greatly on the second night. She soared to high altitudes with ease. Miss Vreeland is one of the most popular songstress who have graced the stage of Patten Gymnasium, where she has conquered audiences on several previous occasions.

A newcomer in these surroundings was Edward Molitor, who, judging by the manner he was received, will be heard here often in the future. An unassuming young man, a robust tenor with a luscious, fresh and delightful voice which is used with consum-

Circle of the Sydney Lyceum Club, arranged a recent luncheon-lecture. Alexander Sverjensky spoke of music and its relation to modern life. Mrs. Cyril Monk, wife of the president of the association of New South Wales, and Natalie Rosenwax, were guests. E. P.

## Ravel Concerto Played in Amsterdam

AMSTERDAM.—Maurice Ravel's piano concerto, conducted by the composer, has had its first Dutch hearing here. Its subtly constructed measures were worthily presented by the excellent pianist Marguerite Long. Bolero, also under Ravel's baton, had its usual electrical effect upon the hearers, and that an ovation followed, easily can be imagined.

A deserved success was attributed to the pianist and orchestra in César Franck's Symphonic Variations, under Willem Mengelberg. And the symphony in E flat (K. V. 543) which opened the evening, was given a masterly performance.

Another outstanding event was Vladimir Horowitz' playing of Rachmaninoff's third piano concerto, executed with sensational effect. In a recital which he gave a few days later, he further revealed to us his mastery of the several composers represented on the program. The deepest impression was made with Brahms' Paganini Variations.

The winter series of concerts came to an end with the performance of Haydn's Seasons. The orchestra, chorus and soloists, all under Mengelberg, made this last event a triumphant success.

That gifted coloratura, Marie Ivogün gave many examples of her versatile art in recital. The large audience was satisfied only after many encores had been sung.

EVELETH VAN GEUNS.

### Milan

(Continued from page 5)

formance at the Rome Opera), is a cause for congratulation. Cilea's investiture of the scribe's dramatic comedy accomplishes the none too frequent feat of achieving full expression through the melody alone, independent of orchestral palette, text or stage. The Scala production, while not attaining the triumphal furor of the Rome mounting, nevertheless had an enthusiastic success with the same chief interpreters. These were Giuseppina Cobelli, an extraordinary Adriana, and Aureliano Pertile, an impeccable Maurizio. Umberto di Lelio was an admirable Prince and the others were satisfactory. Franco Ghione conducted. The settings, from the Royal Opera, were mediocre.

### TRIUMPH FOR TITO SCHIPA

The Elixir performance was the occasion for a personal triumph for Tito Schipa, who sold out the house every evening he appeared—more Schipa during the season would have altered the look of the balance sheet—and evoked the usual unqualified praise for his vocal and interpretative art,

indispensable to the proper portrayal of this musical genre. He is considered here one of the few authentic exponents today of the fast disappearing art of *bel canto*. He was acclaimed loudly and at length after the Furtiva lagrima. Isabella Marengo gave pleasure as Adina, while Salvatore Baccaloni measured up tolerably well to the role of the doctor, under Panizza's baton. The remounting of The Masked Ball, under the same conductor, was chiefly notable for Pertile's participation. There were discordant notes in some of the other parts. Orfeo, with Gabriella Besanzoni, failed to materialize.

The present Scala administration has been subjected to criticism because of the mishaps of the present season, which has been rather niggardly in the number of performances and operas mounted and which, on the other hand, in the eyes of the majority, has been too hospitable to new works in a period of economic crisis. The critical trend is distinctly reactionary, calling for more Rossini, Bellini, Donizetti and above all, more Verdi. In these criticisms generally no account is taken of the handicaps inherited from the previous régime. The artistic director, Edoardo Trentinaglia, sensitive to these attacks, resigned at the end of the season but the chairman of the Scala board, Duke Marcello Visconti di Modrone, persuaded him to retract his decision. The general feeling is one of satisfaction that Maestro Trentinaglia now may have a full opportunity to show what he can do.

The artistic level of the Rome Opera season was given a substantial boost at its close with the most welcome return of Claudia Muzio, who again delighted her devotees in Bohème and Tosca. An interesting performance was Mascagni's lyric idyll, Lodoletta, well sung by Maria Carbone, with the popular composer at the desk, frenetically acclaimed. Schipa also aroused the usual furor in Don Pasquale, and the Hollywood Traviata was repeated with a soprano to whom one could really listen with pleasure, Mercedes Capisir.

## Long Island Symphony Orchestra Concert

George J. Wetzel conducted the final concert of the Long Island Symphony Orchestra, May 21. The program of orchestral works was varied by the playing of Gloria Perkins, nine-year-old violin pupil of Louis Persinger.

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## Portland, Me., Holds Centennial Festival

Three Concerts Given Under Dr. Chapman's Direction

PORTLAND, ME.—Portland's Centennial Music Festival, a tribute to the observance of National Music Week, was inaugurated by a series of concerts, the first being held at City Hall, May 3. Waldorf-Astoria March, the opening number, was composed by Dr. William R. Chapman, guest conductor of the Festival Orchestra, which played the march in spirited manner. Dr. Chapman received an ovation. Whitefield Laite, baritone artist, delivered an aria from the Barber of Seville in operatic style. Isabelle Jones sang with charming effect the Shadow Song, from Dinorah. Marcia Merrill gave, in artistic manner, Adieu Forets, from Tchaikovsky's *Jeane d'Arc*. John Fay, organist and pianist, played a group of piano selections from Chopin and Moszkowski. William Bradley, tenor, presented four delightful songs by Handel, Rachmaninoff, Sari-Huhn and Fesch. The orchestra played Stars and Stripes Forever (as a tribute to the memory of John Philip Sousa); Ballet suite (Rameau-Mottl); and the march from Tannhäuser. Mr. Laite and Miss Merrill were heard in additional song groups. The program closed with the organ performance of Wilfred Tremblay's Portland Centennial, played by the composer, who was also conductor of the Festival Orchestra. This composition was greeted with hearty applause. The accompanists were Zilphaetta Butterfield, Doris Webb and Wilfred Tremblay.

The second concert of the Centennial Music Festival was especially interesting, because of the many youthful performers. The Lincoln Junior High Orchestra, conducted by Maud Haines played several selections which were received with enthusiasm. Portland's coloratura singer, Lucille Potter Lavin, sang delightfully the Rigoletto aria, Caro Nome; Down in the Glen (Warren); and My Lady Lo Fu (Warren). She also gave Theme and Variations by Bruch, in effective style. Katherine Hatch, a cellist of talent, played Kol Nidrei. The Immaculate Conception Choristers presented a group of sacred chorals and other selections, which were appreciated. The choristers were conducted by Rev. Father Henry Boltz, and accompanied by John Fay. Virgil Smith, baritone, sang in dramatic style, Hear Me, Ye Winds and Waves (Handel). Mr. Tremblay, director of the music festival, gave an organ number, Hungarian March (Damnation of Faust, by Berlioz) as a closing item.

The last concert was held the evening of May 4. Fred Lincoln Hill opened the program, playing an organ number, Concert Overture (Faulkes). A group of songs by Kennedy and Burleigh were given inimitably by Gladys Russell Cook. Harriet Schreyer, violinist, appeared twice on the program, playing first Ave Maria by Schubert and Caprice Viennois by Kreisler. Later she gave the taxing number, Zigeunerweisen, by Sarasate, with ease and assurance, winning much applause. Ocy Downs, local pianist, won admiration by her performance of several well chosen numbers. The Rossini Chorus, conducted by Marion Theis, did excellent work and was a pleasing feature of the evening. The soloists were Evelyn Badger Carroll, contralto; Gertrude Kriger and Beatrice Richards, sopranos. Flying Through the Air, written for the Rossini Chorus by Dr. Chapman, with obligato by Isabelle Jones, was especially charming. Mr. Tremblay closed the program, playing the overture to Tannhäuser. The accompanists were Susan Coffin, Frances Donnell, Fred Hill and Mr. Tremblay.

The last in the series of Community Concerts was held May 5 at City Hall and was the greatest event of music week. Lily Pons appeared before a capacity audience, winning

favor through her personal charm and extraordinary musical gifts. Possessed of a brilliant, coloratura voice and incomparable grace, she interpreted her songs with amazing emotional appeal. Giuseppe Bamboschek, flutist, accompanied her in two numbers, and so closely did the tones blend that they were indistinguishable. She was heartily applauded by the enthusiastic listeners who were privileged to hear this musical treat.

The recital given May 2 at the State Street Parish House, by Isabel Jones, soprano, and Ocy Downs, pianist, was an interesting event. A delightful program was presented by the two artists before a large and appreciative audience. Miss Downs played The Joy of Autumn, by MacDowell, illustrating with vivid tone-coloring, the composer's conception of the subject. Following with The Sea (Palmgren), she gave a realistic interpretation. Chant d'Amour (Stojowski) was played with warmth and abandon. Feux Follets (Phillip), a fascinating work, afforded the performer an opportunity for displaying her able technique. For an encore, she responded with Fireworks, which greatly pleased the enthusiastic audience. Miss Jones gave several song groups, including old classics, French, German and Italian numbers, all of which were sung with fine diction and accuracy. Her interpretation of Spring's Blue Eyes was delightful. Air Varié (Handel, arranged by Weckerlin) was given with flexibility of voice. An interesting item was a composition by Charles Raymond Cronham, (her accompanist) The Arrow and the Song. This was received with great applause.

S. R.

### Institute of Musical Art Presents Cosi fan Tutte

Cosi fan tutte, comic opera in two acts, by Mozart, which was last given by the Metropolitan Opera Company four years ago, was presented by the Institute of Musical Art of the Juilliard School of Music, New York City, May 24 and 25 in the auditorium of the school, with Willem Willeke as conductor and Alfredo Valenti as stage director. The performances were given in English, in the free translation and adaptation of the libretto made by the late H. E. Krehbiel, music critic of the New York Tribune, for the production by William Wade Hinshaw's touring company in 1922-23.

Mr. Krehbiel's version, which substitutes spoken dialogue for recitative, is well suited for presentation by other than grand opera companies, and the students in the cast of these two performances gave a commendable interpretation of it.

Under Mr. Willeke, the instrumental and vocal forces were kept consistently together. The singers voiced their parts convincingly and effectively. They assumed their roles with zest and enthusiasm and were successful in communicating this effervescence to an audience which numbered many standees. Evelyn Schiff as Leonora exhibited a lyrical voice of high range and excellent quality. Agnes Skillin sang well as Dorabella. Ethel Driggs was especially fitted to characterize Despina, the sisters' waiting maid, and the middle and lower registers of her voice were pleasing. Caroline Urbanek was the Despina on May 24. Richardson Irwin (Ferrando), Leon Sahatjian (Graziano) and Joseph Posner (Don Alfonso) had powerful, well trained voices and in acting and singing helped to make the evenings thoroughly enjoyable and successful. The institute chorus also offered able assistance.

Between the acts and at the close of the

opera, there were numerous calls for the cast *en masse*, for the singers individually and for Mr. Willeke and Mr. Valenti.

M. S.

### Helen Alexander and Jeannette Wiedman in Recital

Helen Alexander, soprano, assisted by Jeannette Wiedman, pianist and accompanist, appeared in recital at Steinway Hall, New York City, May 22. Miss Wiedman received her training from Henry Holden Huss; Miss Alexander is an artist-pupil of Mrs. Huss. Numbers in Italian by Miss Alexander were sung with skill and tonal purity, qualities which the singer displayed throughout the program. A group in English comprised To a Lily White (first time), by Vera Rountree, an old English song and The Danza (Chadwick). Two arias were Chantant Oiseau, from David's Perle de Brazil and Caro Nome, from Rigoletto. Last came four songs by Tchaikovsky, Samara and Delibes. Miss Wiedman's pianistic talents were effectively displayed in a Chopin impromptu, Debussy's Clair de Lune and Joy of Autumn by Mr. Huss. Both young artists showed the unmistakable stamp of excellent training. Warm applause was the order of the evening.

M. L. S.

### Verdi's Requiem Given in Springfield, Mass.

SPRINGFIELD, MASS.—The Central High School Glee Clubs and Orchestras, directed by Hazel Clark, presented Verdi's Requiem in the auditorium on May 20. The vocal ensemble numbered 135; the orchestra, fifty. Soloists were Margaret Olsen, soprano; Mary Hopple, contralto; Dan Gridley, tenor, and James Stanley, bass. Miss Clark's forces had previously offered Mendelssohn's Elijah and Haydn's The Creation, both meritoriously given, but the Verdi performance surpassed either of its predecessors. The choral and instrumental difficulties with which this music abounds were met auspiciously under Miss Clark's expert

### A PRIZE WINNER



HUDDIE JOHNSON

won the Walter Naumburg prize for pianists this year, and is to appear in a Town Hall (New York) recital next season, under the auspices of the Naumburg Foundation. Miss Johnson received C. B. M. and M. M. degrees from Oberlin University Conservatory. She was granted a fellowship at the Juilliard School of Music with Carl Friedberg. While studying there, she appeared with orchestras and in recital in this country and abroad. She played Ernest Schelling's Fantastique Suite at an American festival in Europe, and also under the composer's baton in Boston. Miss Johnson is a junior teacher at the Juilliard School.

guidance. The tone of the vocalists was uniform and even, its volume well under the control of the director. The soloists distinguished themselves in their respective passages, furnishing effective vocal highlights against the choral and orchestral background. All were rewarded with plentiful applause.

G. B.

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Tri-State Music Festival  
Held in West Virginia

HUNTINGTON, W. VA.—Following the successful introduction of the first Tri-State Music Festival at Huntington, W. Va., May 7-14, presentation of opera is being anticipated during the 1933 festival which will be sponsored again by the Tri-State Music Festival Association. The society was formed last January under the leadership of the Huntington Chamber of Commerce, to launch the festival which has just closed after drawing a total attendance of more than 15,000.

For the first time in the history of the tri-state area, Kentucky, West Virginia and Ohio, the populace has gathered from the corners of the three states for a series of musical attractions that have ranged from mountain minstrelsy to oratorio and chamber music. Eight major performances by imported artists marked the festival. Coe Glade, of the Chicago Civic Opera Company, drew a tremendous audience. The Compinsky Trio and Gerold Frederic, pianist, also Marguerite Neekamp Stein, soprano, formerly with the Boston Opera Company, who took the leading parts in St. Paul on May 8, had a capacity audience in the city auditorium. This event was under the direction of Helen Tufts Lauhon.

Mr. Frederic was presented in concert, May 9; and on May 10 a jubilee festival starring Revella Hughes, diminutive Negro star of Shuffle Along and other Broadway successes, was introduced. A chorus of 200 Negro voices, featuring leading Negro soloists, provided an entertainment which commanded widespread interest. It will be adopted as an annual event.

Coe Glade gave an operatic concert May 11, featured by two groups in costume: Carmen and Samson and Delilah. May 12 was devoted to the music department of Marshall College, Huntington, the program including performances by its seventy-five piece student symphony orchestra and its choral groups. The Compinsky Trio appeared May 13; and on May 14 a forma-

tion of massed bands from Winchester and Ashland, Ky., Portsmouth, O., Charleston and Parkersburg, W. Va., gave the closing concert under the direction of Curtis Janson, of Ohio University.

The Parkersburg High School Band won the first cash award offered by the Tri-State Music Festival in its district band concert of May 14. Two hundred and fifty dollars and a certificate for entry in the national contest during the World's Fair, were presented. Judges were Grant Connell, of Capitol University, Columbus; Mr. Jansen and Edwin Peters, of New River State College, Montgomery, W. Va. A contest in which some 80 piano students entered, opened the festival's contest series, May 7, this also awarding district honors.

Preliminary plans for next season now under way contemplate presentation of at least one opera. It was the original plan of the festival, suggested by Ruth Ogren, to present opera using imported soloists, local choruses and tri-state talent in minor parts. Its actual accomplishment is looked for in 1933. The festival has already resulted in a revival of musical interest and has won the backing of business interests of Huntington and adjoining cities.

Leadership of this movement has been undertaken by Dr. J. Blanton Belk, to whom much credit is due for the success of the event just closed; but the organization of the Tri-State Music Festival is the accomplishment of Miss Ogren, journalist of Huntington, W. Va. On the executive committee of the festival organization are Sol J. Hyman, vice-president of the Huntington Greater Theatres Corp., vice-president; Homer Gebhardt, vice-president of the First Huntington National Bank, treasurer; Carl Plank, secretary; I. Ben Romer, business manager; J. N. Kenney, manager of contests; Helen Tufts Lauhon, Van Dyck Clark, Carl Van Zandt, B. G. Landau, H. C. Shadwell, Clyde Wellman, and Jim Clendenin. J. T.

Achron); The Creation, op. 23 (Louis Gruenberg); and Negro spirituals.

## Ljungberg Flies from Festival

Flying from the Evanston Festival in Illinois, where she sang on May 24, Goeta Ljungberg sailed for Germany on the SS. Hamburg at midnight on the 25th. She will spend the summer in a fifteenth century castle at Gustrow in Mecklenburg, about three hours from Berlin. There she will divide her time between exercise, recreation and preparing opera roles for next season with the Metropolitan Opera Company. She also will prepare her concert programs for her next year's tour.

Mme. Ljungberg is particularly interested in the title role of Strauss' Elektra, with which she will make her reentry at the Metropolitan Opera. She has never sung the part before, although she appeared many times as Chrysothemis in Stockholm, Berlin and London. She is to study with Mary Wigman in creating the esthetic dance of revenge at the end of the tragedy.

Mme. Ljungberg appeared at the Ann Arbor Festival on May 19. She will be at the Metropolitan next season from November 10 through February 28. Before and after that period she will tour the country in concert. Mme. Ljungberg has already been engaged for solo appearances with three orchestras, Cincinnati, St. Louis and Minneapolis, and for recitals in over a dozen other cities. In Chicago she will be heard for the first time under the auspices of the American Daughters of Sweden.

## Pimsleur Compositions Heard

A program of Solomon Pimsleur compositions was offered at Roerich Hall, New York City, under the auspices of the Roerich Society, May 13. Mr. Pimsleur was at the piano and assisting artists were George Grossman, violinist, and Effim Rosanoff, cellist. Three numbers were listed: Mournful (Prelude and Melodious Fugue, for piano, op. 9; Reticent Sonata, for cello and piano, op. 8; Impetuous Sonata, for Violin and piano, op. 15. This composer shows a strong individuality and a decided flair for color. Russian and modern Spanish influences were sometimes suggested, but for the most part the style was original. The thematic material is clear and interesting, the construction skillful. Mr. Pimsleur and his associates were able performers and received copious applause. M. L. S.

## Frances Hall and Rudolph Gruen to Wed

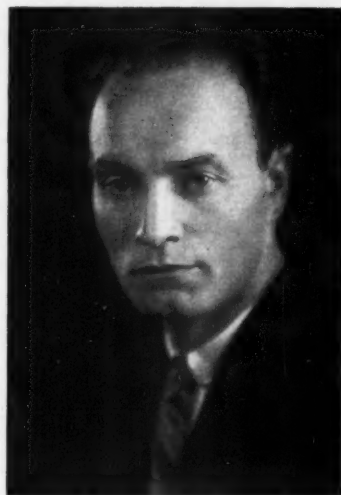
On June 4, Frances Hall and Rudolph Gruen, both eminent pianists, will be married in the chapel of Riverside Church, New York City. The ceremony will be a simple one with music especially written for the occasion by Mr. Gruen. Paul Althouse is to be the soloist.

## BERLIN PHILHARMONIC GETS BROADCASTING SUBSIDY

BERLIN.—An agreement is about to be concluded between the German broadcasting authorities and the Berlin Philharmonic Orchestra, according to which a new series of public concerts will be broadcast. This is to be conducted by Furtwängler and various guest conductors. The orchestra is to have a considerable annual subsidy in return for these services. H. P.

## Alexander Hilsberg Concludes Season

Alexander Hilsberg, acting concertmaster of the Philadelphia Orchestra, has concluded a season during which he was featured as soloist in Scheherazade, Heldenleben and



ALEXANDER HILSBURG

Zarathustra, and played cadenzas of Respighi's new work, Metamorphoseon, conducted at Carnegie Hall by Molinari. Mr. Hilsberg divides his time between the Philadelphia Orchestra, teaching at Curtis Institute of Music, and his duties as concertmaster of the Philadelphia Grand Opera Company. On May 27 Mr. Hilsberg conducted the string section of the Curtis Symphony Orchestra (of which he is in charge) over a CBS coast-to-coast network. The program comprised a Beethoven number, Locatelli's concerto for four violins with string orchestra and organ accompaniment, and Grieg's Holberg Suite. Mr. Hilsberg leaves shortly for a European holiday.

## Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Harold Bassett	Augusta Lenka
Sandro Benelli	Nana B. Lewis
Edith Benjamin	Eva Liminana
Helen Bretz	Lydia Lipkowska
Alina Buccantini	Tandy MacKenzie
Leonida Coroni	Elizabeth A. Major
Reba Dale Corder	Armand Marbini
Celestine Cornelissen	Mollie Margolies
Jean De Valor	Antonio Meli
Ana Dittell	Katherine Metcalf
Frida Englehardt	Frederick Miller
Mary Elizabeth Flugel	Paul Moreno
Carl Friberg	Rosalinda Morini
Dorothy Greathouse	Mario Paris
Harold De Grosse	Pierre Pelletier
Arthur & Helen Hadley	Meyer Posner
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## Grand Rapids Orchestra Concludes Season

### Music Teachers' Association Meets

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor), presented an interesting program at Powers' Theatre for its sixth and last concert of the season. Assistant soloists were Oscar C. Cress (director of the Grand Rapids Conservatory of Music) and Carl E. Sennema, pianists, who played the Saint-Saëns Carnival of the Animals, for two pianos and orchestras, exceedingly well.

The Olivet College Orchestra (Pedro Paz, conductor) gave an attractive program at Park Congregational Church, assisted by C. Harold Einecke, organist, who played Handel's organ concerto, No. 10, with the orchestra. Caroline Fales, soprano, Russell Forwood, tenor and the church choir also appeared at this concert.

Eva Gordon Horadesky, contralto, and Esther Hirschberg, pianist, of Chicago, were enthusiastically applauded at a concert in the St. Cecilia Building. Miss Hirschberg is a former Grand Rapids musician.

Under the auspices of the local and national Ukrainian Bicentennial Committee, the Ukrainian Chorus (conducted by Alexander Koshetz) and the Ukrainian Folk Ballet (directed by Vasile Avramenko) gave a colorful and artistic performance in the St. Cecilia Auditorium.

The annual meeting of the Grand Rapids Music Teachers' Association was held in the St. Cecilia Building and the following officers were elected: president, Chester J. Berger; first vice-president, Marguerite Kortlander; second vice-president, Augusta Rasch Hake; recording secretary, Florence Gregory; corresponding secretary, Bertha Norton; treasurer, William Van Gemert. Reports of the state convention held recently in Detroit were given by Mr. Berger. Mr. Einecke had charge of the conference on organ and choir music. Songs by Maria Lund Royce and Lois Kortlander Marshall were presented on Michigan Composers' Day. Winners in the piano contests were four pupils of Mr. Berger: Jerre Jean Lillie taking first prize; Carol Deane Porter third in Class B; Abigail Wedgewood second in Class C; and Alta May Lombard receiving the silver pin.

In violin: Eugene Andrejewski, pupil of Albin Preusse. The 1933 meeting of the state organization as well as the conference of the North Central Public School Music Teachers will be held in this city next April.

Twenty-one concerts were given on a trip through the East by Hope College Girls' Glee Club, directed by Mrs. William J. Fenton. The Boys' Glee Club, also directed by Mrs. Fenton, gave several concerts on a ten-day trip through Illinois and Wisconsin.

Jerome J. Ellis, bass, from the voice classes of Frank Showers at Ottawa Hills High School, won first prize at this year's council of the North Central Public School Music Teachers and the American Academy of Teachers of Singing held recently in Chicago. Ottawa Hills Band, directed by Merwyn Mitchell, won first prize at the annual Tulip Festival in Holland, Mich. In the music contest held at Western State Teachers' College, Kalamazoo, East Grand Rapids High won first prizes for mixed chorus and woodwind, and third for girls' glee club.

The choir of St. Mark's Pro-Cathedral (directed by Harold Tower) presented Gilbert and Sullivan's The Pirates of Penzance with an all-male cast, at St. Cecilia Auditorium for the benefit of its camp. Assisting with the staging were Eleanor Hapfel, Mary Baloyan, Richard Newton, Walter Palmer and M. A. Petrilli, orchestra director. Alyce VanderMey, artist-pupil of Mr. Tower and organist at Central Reformed Church, gave an organ recital at the Pro-Cathedral assisted by Karl Bernt, violinist, and Dale Gilliland, baritone.

The Excelsior Male Chorus (William VanGemert, director) has given several concerts recently. Among them was one in the St. Cecilia Building in which they were assisted by the Boschma Trio (Louise Boschma, violinist; Jane Lombard, cellist; Rose Seven, pianist); Mrs. Frank Lusk, accompanied by Mrs. David Cox; Myrtle Koon Cherryman; Mrs. W. H. Wismer, pianist; and John Malinowski, accompanist. The Schubert Club (directed by Haydn Morgan) gave its annual concert at Central High Auditorium assisted by Junior College Men's Glee Club; Sidney Straight and Leo TePaske, tenors; Mr. Gilliland, baritone; Harold Tower and Carl Sennema, accompanists. Both the Schubert and Excelsior choruses sang at the fifth annual meeting of the Michigan division of the Associated Glee Clubs of America held in Kalamazoo.

Students of Reese Veatch who appeared in a recent recital were Lillian Valliere, Doris James, Mrs. Robert Shook, Dorothy Prout, Margaret Ferrand, Phyllis Gardner, Garnet Williams, Reginald Cridler, Gerald Steele, Oscar Teng, Oswald Lampkins, Andrew Sessink and an ensemble called The Cardinals, consisting of Lawrence Zoerner and

Douglas Smith, tenors, Wendell Smith, baritone, and Richard Brown, bass. Harriet DeKruyter was at the piano.  
H. B. R.

## Music Notes From Coast to Coast

PITTSBURGH, PA.—The Y. M. and W. H. A. Choral Society, comprising sixty mixed voices and directed by Harvey Gaul, gave the concluding concert of its fifth season. The program was divided between works drawn from the operatic repertoire and transcriptions of Hebrew songs and traditional melodies. Mrs. A. Leonard played the piano accompaniments.

Carl Leggett, baritone, was the soloist at the regular free Sunday afternoon organ recital of Dr. Caspar P. Koch in the North-side Carnegie Hall.

The string ensemble of the music department of Carnegie Institute of Technology (directed by Karl Malcherek) presented works of Vivaldi, Handel, Massenet, Bolzoni and Saint-Saëns. Karl Forssmark, cellist, played the Volkmann serenade solo.

Harvey Effimove, character singer, appeared in costume recital, presenting Russian, Yiddish, Gypsy and traditional Hebrew songs. Jerome Tagress provided piano accompaniments.

Markus Klein gave a violin recital playing works of Brahms, Saint-Saëns, Bach and Cecil Burleigh. Earl Truxell accompanied.

Students of the music department of Pennsylvania College for Women were presented in recital at the concluding music event of the college year. Works for organ, piano, voice and violin were performed by Harriet Ossman Lundquist, Gertrude Ray, Alice McCorkle, Dolores Steinecke, Violet Sekey, Mary Louise Walter, Eloise Howard, Helen Walker, Ruth Berkeley, Marie Kaye, Betty Graham, Berenice Beamer, Gene Llewellyn, Dorothy Taylor and Miriam Young. Helene Welker and Ralph Lewando, members of the faculty, were the accompanists.

The Pittsburgh Musical Institute, within one week, presented more than sixty junior and advanced students in four recitals at the institute concert hall.

Diverting entertainment was provided by Alexander Koshetz and his Ukrainian Chorus, and Vasile Avramenko's Ukrainian Folk Ballet. The choral organization disclosed a perfect vocal ensemble, while the Terpsichoreans won rounds of applause with their dances. Two six-year-old children, John Zelechivski of Boston and Agatha Ivanciu of Perth Amboy, ran off with dancing honors. Dressed in the costumes of their forefathers, these children—in solo and duo dancing—evoked demonstrations by their naturalness and assurance in difficult figures.  
R. L.

PORTLAND, ORE.—National Music Week was observed at the Municipal Auditorium. Sponsored by the Oregon Federation of Music Clubs, five free concerts were given by local talent and one for the benefit of the unemployed. The Washington Hotel also was the scene of many delightful programs. During the week the Central Public

Library had on display a large number of original manuscripts by Oregon composers.

Eight members of the Oregon chapter, American Guild of Organists, presented a recital of organ works, May 21, at the First Presbyterian Church. The soloists were Edgar E. Coursen, William R. Boone, Consuelo Allee, Lauren B. Sykes, Martha B. Reynolds, George W. Bottoms, Dr. E. A. Evans and Lucien E. Becker, dean of the chapter.

Pacific University Girls' Glee Club, Forest Grove, Ore., recently sang at the Central Presbyterian Church. Edith Collais Evans directed.

The North Pacific Sangerbund will hold its twelfth sangerfest and convention at the Municipal Auditorium, June 23-26.

Portland has a new organization—the National Symphonic Singers, Carroll R. Mansfield, director.  
J. R. O.



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NEW YORK JUNE 4, 1932 No. 2721

The Times critic, writing of the Rhinegold performance at Covent Garden, said that it is a thoroughly modern opera, dealing with "the exchange value of gold."

Advertisement in the London Times, May 9: "Young, experienced professional man, will organize anything, from a cocktail party to a pageant, as a spare-time occupation."

The latest musical personage to have a street named after himself in Vienna is Eduard Hanslick, critic and anti-Wagnerite. Objections on the part of Wagner enthusiasts in Vienna are said to have been silenced by the observation that the new Hanslick-Gasse is situated in the close vicinity of the Steinhof (the Austrian State Insane Asylum).

There are 10,000 bands in England. Almost 1,000,000 gramophone records are sold weekly, chiefly light orchestral compositions and pre-war ballads, with dance music on the decline. The current demand in pianos is almost exclusively for instruments of British make. Until two years ago, the upright was the prevailing type; now the small baby grand commands the market.

## Legislative Justice

American composers and authors have suffered another delay in an essential legislative measure for their welfare by the return of the Sirovitch copyright bill to the House Patents Committee. This refusal of the House of Representatives to consider the act is deplorable, for, in the session last year, the Vestal bill, based upon the same principles—automatic copyright and complete control of creative works—was passed by the House and would have been acted upon favorably by the Senate had not a filibuster during the closing hours of Congress prevented the bill from enactment.

The Sirovitch bill, in expert opinion, is simpler and clearer in content and has been backed by more organizations than the Vestal act. Apparently the only reason the House refused it was because of lack of interest at a time when more politically important interests of legislative representatives of American citizens must be considered in order to save their future jobs.

The battle for the passage of adequate copyright protection must continue. The United States is the

only country which does not have automatic copyright, and without it we cannot become a member of the International Copyright Union. Though the legislative bodies in Washington act in the interest of business, seemingly they have no desire to protect the creative endeavors of our authors, composers, artists and scientists.

## A Singing Lesson

Richard Capell, critic of the London Daily Mail, reviewing John McCormack's twenty-fifth anniversary in England, made some salient remarks about the voice production of this eminent tenor that are decidedly worth the attention of vocal teachers, artists and students. The most able of these statements are set forth in the following two paragraphs. And they merit deep consideration by all singers.

"The half-good singer mixes beautiful tones with doubtful or insignificant tones, or tones that do not belong to the same family, or unmusical by-products. He, too, may practise a song a thousand times, but not carefully enough, not self-critically. Singers, they say, cannot hear themselves. Then why, one wonders, do not singing students always practise one to another, the listener correcting the performer's every failure of control and poise?"

"The lesson McCormack's singing has to teach is one of care for detail. It is a lesson in consistency of quality—in the maintenance of a 'line.' McCormack is content to play on one instrument—not like the singers who suddenly introduce, as it were, into a violin solo a few notes on the bass clarinet or blasts on the bugle."

## Exploding a Libel

It is not true that the Russian authorities encourage only music that is written in the spirit of the Soviet ideals and descriptive of the Five Year Plan and other socialistic activities of the country.

The classical, romantic, modern, and even modernistic music of the general repertoire, makes up the programs of concerts in Russia, and only occasionally does such a work as Mossoloff's Iron Foundry come to hearing there.

On the other hand, the Soviet cultural scheme encourages "composers to express the Russia of today and in a native idiom," a purpose not without merit and certainly logical. That is precisely what America is seeking—a serious music of our own, American in manner, thought, feeling and expression.

Strangely enough, Iron Foundry is a composition liked everywhere else more than in Russia. The workers in that land have shown repeatedly that they prefer the older school, Glinka, Tchaikowsky, Moussorgsky, Rimsky-Korsakoff, as well as Bach, Mozart, Beethoven, Haydn, Schubert, Schumann, Brahms and Wagner.

It is time that the enemies of the new republic shelve the canard about music "industrialized" by Russia. The Soviet heads are supporting the tonal art assiduously and legitimately. Give the boys a chance.

## Contests Good—for the Promoter

Another contest for composers. This time the composers are invited to work up inspiration over sport events in connection with the Olympic Games in Florida—or is it California? Composers are presumed to be men with time hanging so heavily on their hands, that they will eagerly snap at every contest bait. We have many substantial musicians who will undertake such creative work, if they are commissioned.

Contests are hard on the musical creator and excellent for the promoter. Of course the competition is almost always suggested in a spirit of good faith. Not all tournaments for composers are staged for the benefit of the resultant reclame. Worthy organizations frequently indulge in the habit with the (we think) mistaken notion of unearthing new musical talent.

Our musical resources are fairly well explored and analyzed. Certainly there is small likelihood of "discovering" a composer, the most highly trained member of the profession, by means of a prize contest. Knowing our composers so well, it would be kinder to let competent musical authorities select the right kind of creative talent and grant commissions to the musicians who are acceptable, rather than ask them to participate in a competition. Composers invariably do better work under the serene conditions of a commission, than in the heat and uncertainty of a general contest.

If further argument against such clumsy machinery is needed, one has only to survey the negative artistic results of past competitions.

## Twilight of Art

Everybody saves now. One saves string and another collects coupons. And Boards of Education economize on music supervisors. Chicago started it. Up to that time there had been a general superstition to the effect that school teachers were so generally underpaid as to exempt them from raids. But when Chicago proved conclusively that not only could school teachers live without pay, but that they would even continue to teach, civic governments began to take notice. They discovered that in their schools they had a compact, defenseless body who could be forced to contribute to this fund and to that, to take cuts and more cuts, and they went to it. Police forces, firemen and street cleaners were exempt—for political reasons. But school funds—oh, boy! And happy hunting!

And of all the weak spots in this organism, the most vulnerable seems to have been the position of music supervisor. Almost any parent wants his child to learn reading and 'riting and 'rithmetic. But only now and again is one to be found who considers school choral societies or orchestras anything but pestiferous. Therefore, the Boards of Education could attack with impunity. And they have.

All right. Say music is out in the public school curriculum. No more singing of songs, no sight reading, no after-school scraping of violin bows. No doubt the art instructor will go next, if not already on the way to departing. And what about the teacher of dramatics? Down with aesthetics! Death to beauty! Let us be useful or bust!

Hard times, they tell us, are teaching us to get down to essentials. And in our estimate of what we consider essential we are showing our practical 100 per cent Americanism.

## Not So Absolute Pitch

Absolute pitch has been measured scientifically and found wanting. "... There is no gifted group of people who have a perfect absolute pitch, that is, who can tune a tone variator exactly and invariably to 440 from memory alone." So concludes Laurence A. Petran in his psychological monograph, An Experimental Study of Pitch Recognition, after his tests at the laboratory of Johns Hopkins University.

The Peabody Conservatory researchist, however, does not belittle the possession of this unique gift. The ability to recognize tones at will does not always imply great musical qualities, but it is stated that children and adults who can name tonality are usually markedly talented. Even without the aid of science, musicians have always recognized this point.

Although the experimenters searched the writings of one hundred and eighteen persons, musical and otherwise, no agreement could be reached as to the physical or psychic basis for the faculty. The infant Mozart could distinguish a difference in a quarter of a tone variation on the violin, but such exactitude seems to be exceedingly rare. Erich Korngold as a child could name four or five notes in a discord. Musicians with absolute pitch can name correctly two and three note discords, but these same musicians under test conditions name four note discords with some hesitation, and all fail with five note discords.

No further light is shed by the newest report as to what proportion of musicians, or of the total population, has come to acquire the faculty without practice. Most reported cases of absolute pitch, it is stated, turn out to be relative pitch. Only a few of the *Wunderkinder* possess it. A German is quoted as finding two persons with absolute pitch in a conservatory of 100 persons; two in another school of 400 persons; two among ninety-five players in a symphony orchestra; three in an opera company of eighty-five persons.

Savages are found with the gift; two birds, a parrot and a starling, have been taught to acquire the faculty. Another authority cited in the Petran report speaks of a musician's dogs (airedales?) who learned to expect to be fed only after a certain note on a pitch-pipe.

As to the acquirement of the faculty by specific training, the report quotes a host of authorities, many of whom agree that absolute pitch can be instilled. Some musicians, however, state that the faculty is sometimes a handicap, and no technic for acquiring the "gift" is explained, unfortunately.

In the meantime, the ultra-ultra composers are striving to create new micro-tones and tonalities—effects which might baffle even the mortals with absolute pitch, or the parrot, the starling and those musical dogs.



# VARIATIONS

By Leonard Lieblich

PARIS.—In harmony with the present contrariness of Europe, the sun was shining when I left London; we had no fog crossing the Channel; and it rained upon arrival in Paris. Whitsuntide holidays and everybody as is anybody was away from the *Ville Lumière*—not so *lumière* these days with the absent horde of American spring tourists who used to come and see the *Champs Elysée* chestnut trees in full garb of early blossoming, and the stage ladies at the *Folies Bergère* in late performance without any garb at all. However, real lovers of Paris do not mind the missing army of overseas visitors. You do not hear the famous Indiana twang at the *Salon*, no one says "ooh" at bearded Frenchmen wearing chin-forests, and the *hôteliers*, porters and waiters are willing, polite and satisfied with the same tips they receive from the wise French patrons.

J. J. Shubert was on the Channel boat. He is seeking customarily for European stage novelties—Roxy and Martin Beck are on the same quest in Paris—but tells me that his foreign agents report a great drought in that regard and consider the current native American stage more productive and original than that of any other land.

Heifetz gave a recital here which left impressions of his virtuosity but only mild praise for his depth of feeling. I never could understand such criticisms of Heifetz. Dumas had feeling and so did Baudelaire, yet no literate and discerning Frenchman would measure the two by the same yardstick. Heifetz' facility with fingers and bow, suavity of tone and style, absence of sawing, swaying and eye-rolling, mislead many of his critical listeners. His musical feeling is both real and poetical but he has his emotion under exquisite control. Parisians seem to prefer Kreisler's sobbing style—which is all right for those who like it.

César Saerchinger, accompanying me, was induced by his wicked editor to go to the Sunday races at Longchamps, and made his first bet on a horse, tipped to us by its American owner. Unfortunately the nag won, and now César will become a confirmed and lifelong plunger. At the races we met two other musical deserters, Mr. and Mrs. Robert Mayer. She is the English soprano, Dorothy Moulton. He is the founder and impresario of the celebrated Children's Concerts, the most successful musical course in England at present. The Mayers are also eminent musical hosts in London.

Advertisement in the Paris Herald of May 13: "Recital of Viola Philo (of the Metropolitan Opera of New York) and her Jewish melodies; and Boris Kogan, pianist."

Mr. and Mrs. Richard Hageman (née Miss Rogers of the agile coloratura voice) are in Paris, whence they motored from Berlin to enable Mr. H. to accompany one of his pupils at a concert here. He confided to me that he is at work on his second opera, but swore me to secrecy regarding the subject. Hageman's operatic opus 1, *Caponsacchi*, premiered in Freiburg not long ago (and described at the time in the Musical Courier by Herbert F. Peyser) has had other German hearings since, and met with general critical approval.

Louis Hauser, Paris musical amateur, and voluntary American expatriate for twenty-two years, asked me if New York still has its rows of brownstone houses "built with rubber stamps." He does not like Toscanini, whom he heard in Paris last year, and considers Furtwängler the greatest conductor who ever came to Paris. Louis is a renowned wit. I drove in a taxi with him and remarked upon the great speed but no less skill of the chauffeurs. "They have to be skillful," he replied, "or no one in Paris will be left alive."

Irving Schwerké gave a delightful *soirée* at his picturesque studio but I prefer to have him tell you the details. One of the interesting persons I met there was Edythe Walker, former Wagnerian prima donna at the Vienna Opera, and whose whereabouts someone inquired from Variations a few weeks ago. She is retired and lives in Paris. I reminded Miss Walker of a recital which she gave several hundred years ago in Berlin when the accompanist was a scared youth called upon at the last moment after

her regular pianistic partner fell suddenly ill. Miss Walker was kind enough to say that she remembered, but I know that I shall never forget how ten million notes danced before my eyes as I began the Gluck aria which opened the program.

Earl Carroll was met at the new modernistic Bagdad restaurant and cabaret and said that he has no intention of abandoning his Vanities productions in New York, even though he has lost control of his theatre there. He looked and felt exceptionally well. Next evening I heard a report (it spread all over Paris) that Carroll had suicided a few hours before at his hotel. I telephoned and he answered in person with: "Dead? Why, I have just been reborn after my two months of loafing on the Riviera."

Irving Schwerké does not care what you say about his critical or literary talents but you must not impugn his ability as a *connoisseur* of wines. He is a taster of rare sensibility, and raises his own brands in his private little vineyard in South France. If you come to Paris you had better stand well with Schwerké, for he might then ask you to sample his select cellar.

A young lady (American) was told that King George's family name is Wettin, and answered in all seriousness: "That's funny, for I saw his signature at Windsor Castle and it reads 'George Rex.'"

And this is the moment to reveal that Archduke Leopold, of Austria, is in Paris, and uses his incognito name of Leopold Hapsburg. When he was introduced to a lovely girl (another American miss) the other evening, the host said, "You know Hapsburg, don't you?" and she replied: "That's a beer, isn't it?"

Maurois, the author, just returned from the United States, declares that our country and France "are sure to understand each other soon." As soon as the Seine and the Hudson shall meet.

Konrad Bercovici, another author, was at the luncheon given by the Anglo-American Press Club, and related his experiences in Hollywood, which would have been sad if they had not been so funny. Professor William Lyon Phelps, of Yale, and Leonard Lieblich were the other guest speakers.

The Paris Opéra is covered with scaffolding, for it is getting its annual spring cleaning—outside, of course. The repertoire, too, could well stand renovation.

There is much talk of Anne Roselle's warm-blooded and dramatically sung Tosca at the Opéra Comique the other evening, just a day before I arrived, I regret to say.

Verdi continues to be popularly remounted everywhere on the Continent. The older the work of that composer, the better it seems to be liked, and the more free the modernization of the musical carpenters who feel called upon to show the public how the master should have composed his scores.

Félia Litvinne (sister of the De Reszke singing brothers) was an unusually portly prima donna at the Paris Opéra, and the *boulevardiers* called her "Venus de Kilo."

Colette d'Arville, soprano, has arrived in Paris and may sing in opera before she returns to America in the autumn.

Walter Morse Rummel has one of the most charming apartments in Paris, a pent-house near Auteil, and with a view of all the city. It looked marvelous in the moonlight at 3 a. m. Mrs. Rummel, poetess and authoress, designed the home, and it is a prized privilege to be invited there, hear Mr. Rummel in intimate pianistic communion, and listen to his gifted wife discourse on art, literature and life. The Paris recitals of Walter Rummel (he gave sixteen this season) are always sold-out affairs. I hope to hear him play when I return here in ten days or so.

Henri Bernstein, playwright, is living in affluence on his American royalties. I asked him, "Are you

writing anything new?" and he said, "No, only old stuff with new names."

Ganna Walska, ambitious and industrious as ever, informs me that she is at present studying the role of Mélisande (Debussy) and expects to sing it next season.

"Who is the most popular Parisian stage favorite now?" I asked Tristan Bertrand, noted *bon motist*, at the Cercle Haussmann. "Micky Mouse," was his opinion.

The old Chatham Hotel, now under the management of M. Legait, still has its renowned Volney Garden, and the cuisine there is equal to any in Paris. Also, you need not be ashamed to ask for liver and bacon, lamb stew, or beef and steak pie.

Escudero, Spanish dancer, is an enthusiast about our "wellknown" country, and vows that he will learn English fluently as a compliment to his admirers in *Amerique*, before he returns there.

There was just enough time to bid Albert Spalding and Mrs. Spalding *bon voyage* before their departure from Paris *en route* to New York.

"All the dance music except waltzes and tangos, played at the Lido restaurant and swimming pool during one evening was American by composition, although French in the playing."

Some time I would like to tell the story of the amusing rift between Igor Stravinsky and George Antheil.

*Apropos*, a friend of mine encountered Stravinsky the other morning in front of the composer's home attired in an aviator's suit, leather jacket, sweater, helmet, goggles and puttees. "I've taken to sport," he explained. "Flying?" he was asked. "No, motor-ing," he made reply. The next moment he jumped into his waiting car, leaned back, and was driven off by—his chauffeur.

It is an ordeal to go to a Paris concert, what with the ceremony of interviewing several frock-coated officials, who hand out the tickets and go through a system of painstaking registration that reminds one of the visa formalities at the European frontiers these days. Another trying process is to get a taxi after the concert. The driver may possibly take you if you are going in his direction. In case of rain, he may not take you at all, for he is hurrying home to keep dry.

It was feared that Chaliapin would not give his planned season here of Russian opera, owing to the feeling against Gougoloff and his compatriots because of President Doumer's assassination. However, Chaliapin has decided to go on with his venture and appear as Boris and Don Quixote, with Coq d'Or also in the repertoire.

Rhéné-Baton, distinguished French conductor and musician *par excellence*, has the most lavish pair of whiskers imaginable. They stirred an onlooker to say most impiously: "He's great with stick, but he looks like the toastmaster at the Last Supper."

Titta Ruffo, the picture of health, tells me that he has entirely recovered from his severe illness, and is starting in a few days for a prolonged vocal tour through Austria and the Balkans.

Wiener and Doucet, ensemble pianists who scored so well in America, are playing at the Empire and would not need much urging to return to our land for more plaudits and pelf.

COLOGNE.—These concluding lines are being typed aboard the Nord Express just after passing Cologne at midnight, with the moon shedding a silver light over the spires of the Cathedral. At the station, Saerchinger and I, in pajamas, talked from the train *coupé* windows with Herbert F. Peyser, who is covering a small music festival in Cologne for the Musical Courier and came to bid us welcome to Germany. The festival is negligible, according to Peyser, and he is leaving there as soon as possible to meet us in Berlin, our next stop of three days before the rush to Vienna.

BERLIN.—Just arrived here. *Prosit!*

## FROM OUR READERS

## Dr. Butler Answers Damrosch

Syracuse, N. Y.

To the Musical Courier:

In answer to my criticism of his announcement over a national radio network that he recommends two schools for music study in the summer, one in New York (of which his brother is director), and one in France (of which he himself is a sponsor), Mr. Walter Damrosch writes you that his recommendation was made with the welfare of public school chorus and orchestra directors in mind. Mr. Damrosch writes: "I know that there are many excellent summer schools in the country, but very few of them are making a specialty of the particular work that I have in mind." This statement is untrue. I could name offhand twenty summer schools which for a number of years have been offering the special work Mr. Damrosch considers important. For years, courses for teachers specializing in chorus conducting have been offered by a large number of first-class summer schools. Ever since the school orchestra came into its own, these schools have offered special courses for their directors. The fact is there is no dearth of good instruction in these fields. A teacher on the Pacific Coast need not go to New York or France for instruction. He can get it in the West.

Mr. Damrosch cannot understand my criticism of his announcement and writes: "If I had recommended Johns Hopkins University to a young medical student for certain investigations, then the directors of the great laboratories at Harvard, Columbia and Chicago, need not and would not feel offended." Certainly not. Nor would I have been offended if he had recommended the New York summer school to a young music student. But he took advantage of the fact that he, by means of his Music Appreciation Hour, was talking to thousands and thousands of young music students to recommend only one school in this country and one in France. By the way, just what does the French school offer to public school chorus and orchestra directors in this country? And why should such a teacher cross the ocean to get instruction in these fields?

In my opinion, the explanation Mr. Damrosch offers is a lame excuse and in no way frees him from criticism for his radio statement.

HAROLD L. BUTLER, Dean,  
Fine Arts College, Syracuse University.

## New York and Rumania

To the Musical Courier:

Am leaving you \$5 for my subscription. The Musical Courier is always most interesting to me, and I get a kick out of it every week; it is the only musical paper that has all the musical news of interest.

W. LEE ROBERTS, New York.

To the Musical Courier:

Your paper is the biggest joy to us here, as we learn not only the musical news of America, but also of our neighborhood, of which we would otherwise not know a thing.

LAJOS SHUK, Arad, Rumania.

## That NBC Prize

Baltimore, Md.

To the Musical Courier:

May I compliment you on your excellent editorial regarding the \$5,000 prize of the NBC?

There were a number of fine works passed up, no doubt, all judged by their radio carrying effect, instead of their real merits. And the worst of it was that nothing was said of this phase of it when the prize contest was announced by the National Broadcasting Company, which was unfair.

Be sure and give them another jolt in your next issue.

Yours very truly,  
HARRY PATTERSON HOPKINS.

## SAILINGS

## ON BOARD THE SS. BERENGARIA

The SS. Berengaria carried a distinguished list of musical passengers on her eastward trip, sailing from New York May 25. Paderewski headed the list of celebrities; other passengers were Mr. and Mrs. Ernest Schelling and Luisa Tetrassini.

## ERNEST SCHELLING

Ernest Schelling conductor of the New York Philharmonic's concerts for children and young people, sailed recently on the SS. Berengaria. Mr. Schelling plans to pass the summer at his home in Garengo, Celigny, Switzerland.



"Oh daddy! Won't you buy me some of those nice big quarter notes to play with?"

## FOREIGN NEWS IN BRIEF

## New Ballet Arranged By Beecham

LONDON.—During the forthcoming season of ballet which the Camargo Society is to open at the Savoy Theatre on June 6, Sir Thomas Beecham will conduct some of the performances. An item of particular interest over which he will preside is a new ballet, to the music of Handel (arranged by Sir Thomas himself), entitled *The Origin of Design*. The scenery will be in the style of Inigo Jones, seventeenth century English architect. The choreography is in charge of Ninette de Valois.

## Strauss Manuscript for Berlin Museum

BERLIN.—Richard Strauss has donated the score of his opera, *The Egyptian Helen*, to the museum of the Berlin State Theatres.

## Schuricht for Leipzig

LEIPZIG.—Prof. Carl Schuricht, the conductor who functioned as guest at St. Louis, Mo., for a season, has been appointed to conduct the Leipzig Symphony Orchestra, whose series has been increased to ten concerts and will be broadcast.

## Celebration in Seville

SEVILLE.—The town is arranging for a festival performance of de Falla's *El retablo de maese Pedro*, played by the Orquesta Betica in honor of its founder, Manuel de Falla.

## Archives of Madrid's Opera

MADRID.—Louis Paris has compiled a catalogue of the museum and historical archives of the Madrid Opera, founded in 1719. The book contains over 4,000 pieces having special reference to the opera and the theatre. Amongst them are Julian Gayarre's larynx and Giuseppe Anselmi's heart.

## Bartlett and Robertson in Spain

MADRID.—Appearing under the auspices of the Association de Cultura, Ethel Bartlett and Rae Robertson had an enthusiastic reception here.

The program of music for two pianos (chiefly Bach and Mozart) included a composition by Mr. Robertson.

## Walter Rummel in Brussels Concert

BRUSSELS.—Walter Rummel is primarily a subjective pianist. At his recital here the other day he played among other things Triple Fugue, the chorals *Mortifié par Ta Grace*, *Mon Cœur se réjouit*, *Notre Dieu dans le Ciel* and *Jesus-Christ, le Fils de Dieu*, by Bach, which were exemplary interpretations. He was equally successful in Liszt, from whom he played the sonata, *Funérailles* and the sonnets, and which we will remember as among the finest readings of these works we have heard. Naturally, Mr. Rummel was also obliged to play many Chopin compositions.

The delivery of certain études was delightful, though one might take slight exception to his reading of the polonaise in A flat. The Beethoven sonata op. 110 was interpreted with wealth of tone. The program ended with three of Mr. Rummel's Wagnerian transcriptions, *Rhine-Maidens*, *Flower Song*, *Siegfried's Sword Song*, which were followed by five or six encores.

## Vienna's New "Musical Streets"

VIENNA.—The city council has added a number of new "musical streets" to the already long list of Viennese streets named after famous composers. The latest additions are Meyerbeer Street, Donizetti Street and Bellini Street.

## Opera Under Repair During Season

MADRID.—The state-supported Junta Nacional de Musica is opening a season of national opera at the Calderon Theatre, as the alterations to the Grand Opera House are not yet complete. It is proposed to present *La Dolores*, *Don Lucas de Cigarral* and *Curro Vargas*.

## EUROPEAN MUSIC FESTIVALS IN 1932

June		
June 5-7	Heidelberg	German Bach Festival.
June 5-19	Vienna	Festival Weeks (Haydn, etc.). International Singing and Violin Competition.
June 6-8	Bad Homburg (Germany)	Meeting: New Music in Bad Homburg.
June 9-14	Zürich	Sixty-second German Tonkünstlerfest.
June 16-22	Vienna	Tenth Festival of the International Society for Contemporary Music.
June 25-30	Würzburg	Eleventh Mozart Festival.
July		
July 7-8	Bad Pyrmont (Germany)	Meeting of I.S.C.M.—German Section.
July (middle)	Regensburg	Church Music Congress, German Cecilia Society.
July 15-30	Verona	Open-Air Opera (Arena).
July 18-Aug. 20	Munich	Opera Festival: Mozart-Wagner.
July 18-30	Haslemere (England)	Old Chamber Music Festival (Dolmetsch).
July 21-24	Frankfurt a/Main	Eleventh Festival of the German Singers' League (Sängerbundesfest).
July 25-Sept. 6	Milan	Opera and Concert Festival.
July 30-Aug. 31	Salzburg	Salzburg Festspiele.
July (end)—Aug. (beg.)	Zoppot (Germany)	Forest Opera.
August		
July 18-Aug. 20	Munich	Opera Festival: Mozart-Wagner.
July 25-Sept. 6	Milan	Opera and Concert Festival.
July 30-Aug. 31	Salzburg	Salzburg Festspiele.
Aug. 1-6	Port Talbot (South Wales)	Welsh National Eisteddfod.
Aug. 15-30	Verona (Italy)	Open-Air Opera in the Arena.
Aug. 21-26	Salzburg	Second International Bruckner Festival.
Aug. 23-28	Munich	Opera Festival: Pfitzner-Strauss.
September		
Sept. 3-15	Venice	Second Biennial International Festival of Modern Music.
Sept. 6-9	Worcester (England)	Three Choirs Festival.
Sept. 10-11	Cassel (Germany)	Chamber Orchestra Festival.

## I See That

Emma Roberts sang recently at the Home for Destitute Blind in New York City.

Grace Divine, contralto of the Metropolitan Opera Company, will appear as soloist at the Connecticut Saengerfest in Bridgeport, June 24. Annie Friedberg, manager of Miss Divine, reports a number of reengagements for this singer next season.

Minnie Weil recently removed her New York City studio to 108th Street, where she gives instruction in piano, theory, ear training and rhythmic orchestral practice.

John Goss and the London Singers will return in November for a three months' tour of the United States and Canada.

Georges Enesco, violinist, is to make two appearances with the Cincinnati Orchestra and tour as far west as Minnesota this fall.

Felix Salmond, cellist, will be soloist at the Worcester (Mass.) Festival.

The De Maria Ensemble will fulfill engagements in cities as far west as Chicago and also will make a short Canadian tour next season. They are to give a concert at the Maryland School for the Blind, with Elizabeth Patillo, a member of the faculty, as soloist.

Ransom Castegner Steele gave several vocal numbers May 18 at a hospital commencement in Newark, N. J., including three songs by the Americans Margetson, Manning and Huhn. He also sang at the Schofield studio recital in New York City, May 20.

S. Lewis Elmer, organist of the Memorial Presbyterian Church, Brooklyn, N. Y., completing twenty-five years of service, was given a reception by the church, May 17. A recent church program contained anthems by Mr. Elmer, Dickinson, Scott and Rathbone, as well as prelude and postlude by Tschakowsky and Bach.

Florence Kaiser Vollstedt, soprano, and Siegfried Vollstedt, conductor-pianist, from the Hamburg Opera, Germany, gave a recital recently in Eau Claire, Wisc.

Lillian Britt Heinsohn and Nell Britt Tabor gave a costume recital, *Song Pictures of the Old South*, before the Concourse Club of Palmerton at the Hotel Bethlehem, Bethlehem, Pa., on May 21. They are to spend the summer in the South collecting new material for next season's engagements.

Carl Friedberg is scheduled for a New York recital at Carnegie Hall, in November.

Lajos Shuk, cellist, following engagements in Vienna, Budapest, Nagyvarad and Arad, began three months of conducting in Basle, Switzerland, June 1.

Henry Hadley's new work, *Alma Mater*, had its first performances at the Boston "Pops" on May 28.

On May 17 the Music School Settlement, New York City, gave a demonstration of the work done by pupils of the theory department, of which James W. Bleecker is head.

Three conferences on music for the camps of today were conducted last month by Nellie G. McCarty in Philadelphia, New York and Boston. Miss McCarty is president of the Music Educators Association of Greater New York and professional member of the music committee, Child Study Association of America.

The Ross Singers made their debut at The Barbizon (New York City) on May 24, when they were presented by the Mount Holyoke and Barnard College clubs in a program which included several quartet arrangements by Stuart Ross, Frances Sebel, soprano; Betty Poulus, contralto; William Royal, tenor, and Jack Milford, baritone, the quartet personnel, also offered solo groups, accompanied by Mr. Ross.

## OBITUARY

## Catherine Brereton Buell

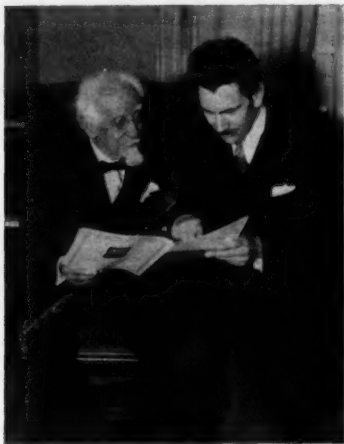
Catherine Brereton Buell, mother of Dai Buell, Boston pianist, died at her daughter's home in Newton Centre (Mass.) on May 20 after a short illness.

Mrs. Buell was a dramatic reader and appeared at many charitable functions. She was a native of Hamilton, O., but for the past fifteen years had made her home with her daughter. A son also survives her.



**Maganini Pays Tribute to Maurer**

Louis Maurer, painter and dean of American flute players, now 100 years old, recently was honored by a group of musicians headed by Quinto Maganini, composer and conductor of the New York Sinfonietta. The



LOUIS MAURER AND QUINTO MAGANINI

coterie met at Mr. Maurer's New York home, where he has lived for the past sixty-five years, to present him with the first copy off the press of *Longevita*, a composition for flute and piano (dedicated to him by Leonardo de Lorenzo, head of the flute department of the Eastman School of Music). Mr. Maurer is better known as a painter of the American scene than as a musician, his brush having executed many of the originals of the Currier & Ives prints.

**Skidmore College Holds Music Festival**

Skidmore College, Saratoga Springs, N. Y., offered a music festival on May 21. A vocal concert was given that morning and an instrumental program in the afternoon. Appearing in the forenoon were Elsie Bell, Joan Davenport and Jean Williams, sopranos; Fred Morris, baritone; the Fort Edward High School Girls Glee Club; the All City Intermediate School of Schenectady; the Broadalbin High School Girls Glee Club; the Nott Terrace High School Madrigal Singers; and the Nott Terrace High School a Cappella Choir. The second list brought Eugene Tupacz, violinist; E. Lawrence Bosworth, trumpet soloist; Bella Goldman, pianist; John Rich, clarinet soloist; and high school orchestras and smaller ensembles from Fort Edward, Saratoga Springs, Hudson Falls, Nott Terrace and Amsterdam. Elmer M. Hintz is head of the music department at Skidmore College.

**Richard McClanahan Pupils in Recital**

A piano recital was given on May 25 at Steinway Hall, New York City, by members of the class of Richard McClanahan. A capacity audience heard the program, one of sustained interest both from the angle of technical merit and that of interpretative skill. Mr. McClanahan's students, fortified by the care with which they had been taught, displayed poise and assurance. Throughout the program their playing was distinguished by the quality of touch and tone associated with Matthay teaching. Composers listed included Bach (also arrangements of Bach by Busoni and Saint-Saëns), Chopin, Haydn, Beethoven, Brahms, Scarlatti, Granados, de Falla, Debussy, Medtner, Griffes and Infante. Those taking part in the program were Frances May Pottasch, Gertrude Bernstein, Elma Snyder, Grace McCreary, Emmamay Norman and Raul Barrangan.

S. N.

**Werrenrath Begins Choral Society Rehearsals**

Reinald Werrenrath has begun rehearsals of the Washington Heights Choral Society for the oratorio performances to be presented this summer at the George Washington High School Stadium, New York City, by the New York Orchestra, under Modest Altschuler. Mr. Werrenrath will sing the role of Elijah in Mendelssohn's oratorio, the first to be presented in the choral series. Other works to follow are Verdi's *Requiem*; Handel's *Messiah*; Haydn's *Creation*; and Samson and Delilah, by Saint-Saëns.

**"Nine O'Clock Revue" for Barbizon-Plaza**

A feature called "Nine O'Clock Revue" is announced to open the intimate auditorium of the Barbizon-Plaza, New York City, on June 7. Sigmund Spaeth is to act as master of ceremonies as well as appear in piano-

logues. Others listed include Mary McCoy, concert, light opera and radio soprano; Vandy Cape and Ljubljana and Schubelj in character songs.

**Columbia Concerts Corporation Notes**

Columbia Concerts Corporation artists are booked on a number of next season's concert courses. Purdue University, Lafayette, Ind., has engaged Goeta Ljungberg, Spalding and the Salzedo Harp Ensemble; the University of Kansas, Iturbi, Heifetz and Gladys Swarthout. The Community Concert Course at Concord, N. H., is to offer the Barrère-Salzedo-Britt Trio, (Georges Barrère, flutist; Carlos Salzedo, harp; Horace Britt, cellist), Jeannette Vreeland and Frederic Baer, Claudia Muzio and Dino Borgioli are scheduled for a joint recital before the members of the Harlem Philharmonic Society of New York. Paul Alt-house has been reengaged for the Worcester (Mass.) Festival.

**Bauer to Teach at Mills College**

Harold Bauer conducts his first class on the Pacific Coast in the summer session of the school of music at Mills College, Cal. Despite the heavy filing of registration applications which followed the announcement of his engagement, only thirty applicants are to be accepted for the course, which includes ten three-hour lectures with demonstrations, to be given in the three-weeks' period from June 20 to July 8. The full summer session of music will cover the six weeks from June 20 to July 30, and on the faculty, in addition to Mr. Bauer and teachers of the Mills College music staff, are the members of the Pro Arte String Quartet of Brussels, who are to play a series of twelve semi-weekly concerts at the college during the summer.

**Henry Hadley**

Henry Hadley is to conduct the Philadelphia Symphony Orchestra in the Robin Hood Dell as guest during the week of July 12. During this series the first performance of Dr. Hadley's new work, *Belshazzar*, for chorus, soli and orchestra, will be presented with the Strawbridge and Clothier Chorus.

On May 27 he conducted a band concert in Prospect Park, Brooklyn, N. Y., for the unemployed; and on the 29th acted as conductor at another concert in Central Park, New York City, for the same purpose.

**Symphonic Singers Heard**

The Symphonic Singers, a new organization comprising Allie Ronka, soprano; Brownie Peebles, mezzo; Mildred Kreuder, contralto; William Scholtz, tenor; George Leach, baritone; Hildreth Martin, basso, with Jacqueline de Moor, director, made its appearance at the Roerich Museum, New York City, under that auspices, May 20. The program consisted of five varied groups which were well chosen and offered a wide range of moods. The singers individually possessed exceptionally good voices, and enjoyable to the large audience. J. V.

**Daniel Gregory Mason Wins Oberlaender Grant**

Daniel Gregory Mason, composer and professor of music at Columbia University (New York), has been awarded a grant from the Oberlaender Trust of the Carl Schurz Memorial Foundation to prepare a book on Brahms, whose 100th birthday will take place on May 7, 1933. Prof. Mason will confine his treatise to the composer's chamber music.

**Lester Ensemble Announces 1932-33 Personnel**

Members of the Lester Ensemble for 1932-33 comprise Josef Wissow and Myra Reed, pianists; Marguerite Barr McClain, contralto; Wilbur Evans, Elwood Weiser and Benjamin Grobani, baritones; Agnes Davis, soprano; Frank Oglesby, tenor; Mary Miller Mount and Virginia Snyder, accompanists.

**New Plan to Raise Money**

BUDAPEST.—The Royal Budapest Opera has adopted a new plan to raise money for expenses. Patrons who wish to become opera habitués are asked to buy a silver key which costs 1,000 pengoes (\$200). This will entitle them to use the elaborately decorated artist's greenroom and smoking room. It is hoped that there will be a large response to this privilege. B. O.

**Stratton to Summer in Milan**

Charles Stratton, tenor, who sails June 23 on the SS. Bremen, has fixed Milan as headquarters during the greater part of the summer. There he is to coach with Mario Malatesta and prepare programs for next season.

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## Chicago Orchestra Season Is Assured for 1932-33

**Federation and Association Come to Terms — One Hundred Concerts to be Given — Musicians Accept \$75 Weekly Wage — Orchestra Cut to Eighty-Seven Men**

CHICAGO.—Chicago's orchestral situation has been settled finally to the satisfaction of both the Orchestral Association and the Chicago Federation of Musicians. A final agreement was made after many conferences, much discussion and some bickering. The Orchestral Association presented its proposals, the federation acquiesced, and now it is up to Chicago music-lovers to insure the continuance of the Chicago Symphony Orchestra by patronizing its concerts.

Under the terms of the new agreement the orchestra will give 100 concerts next season instead of 126; the minimum salary of the musicians will be \$75 for each of the twenty-eight weeks of the season, instead of \$90; and there will be eighty-seven men in the orchestra instead of ninety-seven as in this past season. The musicians will rehearse thirty-six hours every four weeks instead of forty hours as heretofore, but there will be no reduction in their hourly stipend nor any reduction in the number of concerts in the three symphony series.

By means of this agreement the association is able to cut its budgeted deficit in two, from \$80,000 to \$40,000.

### GRACE DENTON ANNOUNCES NEW ARTISTS SERIES

Grace Denton, whose Town Hall Series of lectures by eminent people was inaugurated last season, will present another during the 1932-33 season. She announces that in addition to this course she will manage a series of concerts. These will be known as the Monday Night Artist Concerts bringing Lucia Bori, who will open the series; T. Schipa; Feodor Chaliapin, who returns after an absence of four years; Jascha Heifetz, and Sigrd Olegin. The concerts are to be given either at Orchestra Hall or the Auditorium.

Her Town Hall series will be offered at the Drake Hotel. The lectures list Dr. Robert Millikan, Stuart Chase, the Hon. V. Sackville-West, the Hon. Harold Nicolson, Richard Boleslavski, Baroness Kekichi Ishimoto, Clemence Dane, Max Eastman and Vicki Baum.

### CHORALE FRANCAISE IMPRESSES

In its last concert of the season at Kimball Hall, May 22, La Chorale Francaise accomplished some of the finest results of its career. This choral body annually affords music-lovers of the French tongue much enjoyment through its various programs, but on this occasion it surpassed previous praiseworthy efforts. Edouard Dufresne deserves credit for his ability as a choral leader, and his painstaking rehearsing was responsible for the success of the chorus on this occasion. William Phillips, baritone, appeared as soloist.

### AFRICAN MUSIC HEARD

Interesting music was presented by Prince Modupe Paris and his World's Fair Afro-American Male Jubilee Singers at Fullerton Hall, Art Institute, on May 22. They sang a program of African songs and Negro spirituals with spirit, good balance and enthusiasm.

### CHOIR HONORS CADMAN

A festival concert was given by the Metropolitan Community Church, under the direction of J. Wesley Jones, on May 22, with Charles Wakefield Cadman as guest artist. Half of the program was devoted to Mr. Cadman's compositions, and the other half to Negro spirituals.

### ANNA GROFF BRYANT PRESENTS STUDENTS

Anna Groff Bryant presented Laura Howardsen, coloratura soprano, artist-pupil, May 22, in the first of a series of studio musicales to be given by students with the assistance of young artists of the Chicago Woman's Club. In her performance of Handel, Strauss, Benedict, Saar, Boyd, Manning and Delibes numbers, and operatic arias by Puccini and Verdi, Miss Howardsen showed herself an able, talented and intelligent singer, reflecting credit upon her mentor. Miss Howard-

sen was assisted by Pearl Gran, pianist, and Frances Smith, violinist, each of whom contributed a group of selections for the enjoyment of the listeners.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Catherine Williamson, piano pupil of the college, played a group of solos at the Alpha Omicron Alpha Sorority banquet at the Women's Club, May 20.

Mary Titus, vocal teacher at the college, offered a number of songs, accompanied by Dorothy McGannon, pupil of Mollie Margolies.

An open session of Glenn Dillard Gunn's How to Study class, was given May 29 in the College Recital Hall. Students taking part were Margaret Barker, Janet Gunn, Ruth Ebbeler, Dorothy Bloom, Molly Oppen, Genita Smith, Thaddeus Kozuch, Marion Dickson, Cecilia Hanneman, Johanna Klotzsche and Betty Trowe.

Bernice Jacobson performed the first movement of the Rachmaninoff D minor concerto with Bernya Bracken Gunn at the second piano. In addition to playing a number of Debussy and one of Albeniz, Rudolph Cornejo interpreted his own sonata for piano and violin, with Leo Pevsner, pupil of Leon Sametini, performing the violin part. Mr. Pevsner also played the Grieg sonata in C minor, with Sarah Van Oosten at the piano.

Opal Davis, mentioned recently in these notes as singing at the Republic Merchants Association, is a pupil of Arch Bailey instead of Vernon Williams as was incorrectly stated.

Naomi Smith, eleven-year-old pupil of Mollie Margolies, was heard recently at two private musicales for charity, also by the Chicago Philanthropic Club at the Congress hotel. On May 25 Miss Smith played in Mandell Hall, Chicago University, at the graduation of nurses of South Shore Hospital.

A piano recital was given by the junior department in the Recital Hall, May 20. A performance of Bach's Musette arranged for eight hands by Frances Frothingham, member of the faculty, was played by Alfred Funschel, Geraldine Weiner, Anna Plaiske and Elizabeth Dyer. Others taking part in the program were Teddy Kalner, Phyllis Weil, Lloyd Kolner, Lloyd Mendelssohn, Delle Weiss, Anna Plaiske, Ruth Horowitz, Harold Ginsburg, Grace Teplitz, Ida Robsky, Verona Tompkins, Sophie Donone, Eleanor Goodman, Beverly Sachs, Gladys Terry, Jacquin Faust, Leona Wagenberg, Betty Trowe and Antoinette Lauer. Miss Lauer played two of her own compositions.

On May 22 Bernard Schowalter, tenor, master degree student and pupil of Vernon Williams, gave a recital at the Little Theatre. He was accompanied and assisted by Elena Crivella, piano pupil of Edward Collins.

Beulah Hollingsworth, soprano, student of Vernon Williams, and Martha McAdams, pianist, pupil of Rudolph Ganz, gave a joint recital for the Chicago Business and Professional Women's Club at the University Club Rooms, May 16.

Beulah Hollingsworth and Bernard Schowalter, pupils of Vernon Williams, were soloists on a program presented at Bethedas Lutheran Church, May 9.

Julius Sklute, baritone, known to WGN listeners as Jules Grandin, appeared in concert May 16 at Racine, Wis. He was assisted at the piano by his teacher, Isaac Van Grove, opera coach and director.

Sally Feldman, pupil of Edward Collins, played at the Junior Hadassah Club musical, May 10.

Lawrence Paquin will present his players in Twelfth Night, June 10 and 12 at the Little Theatre. The cast of characters includes Bernard Schowalter, Florence Brown, Elizabeth Snider, Christine Marion White, H. Davis Townsend, Owen McBride, Virgil Orcutt, Phoebe Ann Holmes, Edna Wilhartz, Jack McIntyre, Sherwood Thatcher, Charles Saunders and Florian Nash. Helen

Horton, harpist, will furnish several accompaniments for Shakespearian songs used during the play.

A former student, Mary Louise Gilkey, is now teaching in Buffalo, Wyo. Two of her pupils won first and second prizes in piano in their respective classes in a state contest sponsored by the State Federation of Woman's Clubs of Wyoming.

Werner Zepernick, scholarship pupil of Rudolph Ganz, played a Schubert impromptu and a Chopin ballade at the Midwest Atlantic Club, May 10. He also accompanied Princess Tsianina.

Naomi Cullen Cook, soprano, student of O. Stuart Barker, recently was guest soloist of the South Side Community Club in a program given at the Proviso High School in Maywood. This soprano featured Agnus Dei (Bizet) with violin obbligato on a program in the College Recital Hall, May 21.

Grace Carlson, contralto, pupil of Clare John Thomas, sang in a sacred concert at the Grand Avenue Congregational Church, May 1.

A piano recital by students of Prudence Neff was given May 8 in the Recital Hall. Those appearing were Dorothy Johnson, Shirley Stone, Virginia Holtz, Jean Chandler, Shirley Johnson, Nancy Jane Warden, Richard Raymond, Ruth Belkin, Betty Williams and Ann Elizabeth Deskins. Assisting artists were Bernice Lakin and Mildred Clinton, violinists and pupils of Ray Huntington; and Elaine Levey, pupil in dramatic art of Viola Roth.

Pupils of Camille Robinette, assistant teacher to Frantz Proschowski, have been making public appearances recently. Catherine Gelin was soloist with the Cecelian Chorus at the Y. M. C. A., May 2 and sang at the Drake Hotel, May 10. Mrs. J. Bradshaw is soloist at St. Patrick's Academy, Mokena, Ill. Eugene Beatty, tenor, was soloist at the Wayne Street Methodist Church, Fort Wayne, Ind., in April. Ruth Misereau was soloist May 9 at a luncheon in the Oak Park Village Club, and on April 21 she sang at a banquet of the Methodist Church, Maywood, Ill.

### AMERICAN CONSERVATORY NOTES

Marion Ray, violinist, student at the American Conservatory, appeared as soloist during the spring music festival of the Woodlawn Park Methodist Episcopal Church, held the week of May 18.

Catherine Sauer, piano student of Allen Spencer and student in theory of John Palmer, was awarded first prize in both piano and violin composition in the recent Indiana State composition contest sponsored by the Progress Club of South Bend, Ind. This is the first time in the history of the club that two prizes have been awarded one contestant.

Freda Hiatt Dolnick presented her piano students at the conservatory, May 20.

Piano pupils of Genevieve Van Vranken Muth appeared in recital May 21 at the Conservatory Recital Hall.

Esther Sachs, of the American Conservatory dramatic art department, presented the members of her production class in a program of readings and one-act plays at the Studio Theatre, May 20.

The winners in the recent voice contest for appearance at the Commencement Concert, which will be held June 21 at Orchestra Hall, were as follows: Evelyn Ham, contralto, student of Karleton Hackett, Mary Frances Averill, soprano, pupil of Charles LaBerge; Dorcas Bame, soprano, student of Edoardo Sacerdote.

Lillian Heitman, pupil of Olga Kuechler of the piano faculty, presented her large class in a series of three recitals during the month of May at the Whittier Gymnasium, Blue Island.

Beatrice Banfill, soprano, student of Karleton Hackett, was heard in recital at the Congregational Community, May 15.

Edwin Fowler, baritone, pupil of Charles LaBerge, appeared as soloist at the annual Old Settler's Banquet in Wilmett, May 10.

Piano students of Tomford Harris and members of Stella Roberts' ensemble class offered the regular recital at Kimball Hall, May 21.

### BUSH CONSERVATORY RECITALS

Voice students of Anna Imig, assisted by Harold Bosch, pianist, student of Edgar Nelson, were heard in recital at Bush Recital Hall, May 24. Those taking part were Addonia Hubbell, Margaret Callahan, Ethel Reid and Lillian Carlson.

On May 25 Miriam Folloder, pianist, stu-

dent of the Jan Chiapusso, and Ann Hawryliw, violinist, pupil of Richard Czerwony, presented a program at Bush Recital Hall before a good-sized audience.

A recital of original compositions by students of Edgar A. Brazelton on May 27, brought Mary Cramer, Annette Barber, Nonah Cole, Beatrice Beardmore, Ernest Eckerman, Edgar Swanson and Kenneth Wells as composers. Their compositions were presented by Ruth Johnston, Annette Marber, Catherine Shea, Beatrice Beardmore, Ernest Eckerman, Kenneth Wells, George and Estelle Swigart, and Edward Swanson.

JEANNETTE COX.

### Maria Carreras Pupils Give Musicales

On May 25, five members of the Maria Carreras piano class gave a musicale at Steinway Hall. Those appearing were Katherine White, interpreting Beethoven sonata, op. 14; Glauco D'Attili playing the Bach-Busoni organ choral prelude, Chopin's étude in G sharp minor and Mozart's concerto in D minor; Rina Gigli performing Liszt's Love Dream and Ibert's Le Petit Ane Blanc; Consuelo Carreras playing the Bach-Siloti organ prelude, Chopin's nocturne, op. 9; and Irma Aivano offering Albeniz' El Albaicin and Liszt's polonaise in E major. Miss White has made decided progress in the last year, noticeably in the maturity of her interpretation. Master D'Attili is gifted with a sense of proportion, poetic feeling and a mature technical mastery. Rina Gigli, daughter of the tenor, gave every evidence of being a serious student. She also proved to have imagination by the performance of the Ibert number.

Consuelo Carreras, daughter of Mme. Carreras, has good technical equipment and an obvious flair for the classic masters.

Miss Aivano, who was heard at Town Hall during the past winter, displayed admirable qualities. Her authority immediately established her as a serious musician of merit. She was particularly happy in the Albeniz number. Mme. Carreras is to be congratulated for the continued progress of the talent she is guiding.

M. T.

### Spalding Returns from Europe

Albert Spalding, American violinist, who has been abroad since February, returned, May 24, on the SS. Olympic, having completed a year's concert work, which included over ninety engagements in this country and Europe. During February and March he played in Holland, Germany, France, Denmark and Sweden. Recitals were given in Bremen, Berlin, Hamburg, Munich, Wiesbaden, The Hague, Leeuwarden, Amsterdam, Dordrecht, Paris and Stockholm. He was soloist with the Concertgebouw Orchestra (under Willem Mengelberg), the Hague Orchestra (under Peter Van Anrooy), the Paris Colonne Orchestra (under Gabriel Pierné), the Monte Carlo Orchestra (under Paul Paret), and the Copenhagen Orchestra, performing his own new transcription for violin and orchestra of Weber's Rondo Brillante. He also appeared with the orchestras in Kiel, Maastricht, Dartmund, Hanover and Utrecht. Mr. Spalding spent April in Florence with his brother, Boardman Spalding. There they settled the estate left by the recent deaths of their father and mother, who had made their permanent home in Italy. Mr. Spalding, on landing in America, went directly to his home at Great Barrington, Mass.

### Van Hoogstraten to Present Beethoven Cycle at Stadium

Willem van Hoogstraten, who has conducted the Beethoven Festival at Bonn for a second successive season, plans a Beethoven cycle during his four weeks at the Stadium Concerts in New York City this summer. All nine symphonies are programmed, as well as the Egmont, Coriolanus and Leonore No. 3 overtures and other works. The symphonies are scheduled: Nos. 5, 6, 3, 2, 4, 7, 1, 9, and 8, on June 28 and 30, July 5, 7, 12, 15, 19 and 20 (ninth symphony) and 25. Soloists for the two performances of the ninth symphony are Nina Morgana, soprano; Sophie Braslau, contralto; Paul Althouse, tenor; Nelson Eddy, baritone. The chorus will be the Schola Cantorum of New York. Programs containing Beethoven symphonies also offer works of other composers.

### M. P. A. to Convene June 7

The Music Publishers Association of the United States, Inc., will hold their annual convention in New York at the Hotel Roosevelt on June 7.

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**Hughes to Hold Sixteenth Summer  
Master Class**

Edwin Hughes is to hold his sixteenth consecutive summer master class in New York from July 11 to August 20. These classes for pianists and teachers of piano, held annually since 1917, have been attended by students and music educators from every part of the country. The six weeks' course is open to both players and auditors and includes private and class lessons, each student receiving an hour private lesson and three class lessons weekly with Mr. Hughes. Recital programs in connection with the regular course are to be given by professional pupils of Mr. Hughes. The list comprises Alton Jones, head instructor in piano at the Columbia University Summer School of Music and faculty member of the Institute of Musical Art; John Crouch, professor of piano at Vassar College; Stuart Ross, associated with Rosa Ponselle as accompanist and soloist for the past ten seasons; Teddy Risech, Cuban pianist; Jenia Sholkova, on the faculty of the Institute of Musical Art; and Marvine Green. The series will be concluded with a two-piano program by Edwin and Jewel Bethany Hughes.

Pupils of Mr. Hughes have been engaged on the faculties of Columbia University, Vassar College, Smith College, Texas Woman's College, the University of Oregon, Drake University, Phillips University, Juilliard School of Music, Curtis Institute, Peabody Conservatory, Eastman School of Music, Detroit Institute of Musical Art, Washington College of Music, Institute of Musical Art of Washington, D. C., and the Fort Worth Conservatory. Others occupy positions as directors of music at Winthrop College, Rock Hill, S. C.; Columbia (S. C.) College; Pennsylvania State Normal College; Flora Macdonald College, Red Springs, N. C.; Andrews College, Cuthbert, Ga.; Brewton-Parker Institute, Mt. Vernon, Ga.; and Milligan College, Tenn. Dorsey Whittington, president of the Alabama Music Teachers' Association and of the Birmingham Conservatory of Music, is a Hughes pupil, as are supervisors of public school music in various parts of the country and

School, Chambersburg, Pa.; Southwestern Baptist Institute, Fort Worth, Tex.; Wingate (N. C.) College; and other colleges and schools. Hughes pupils have appeared as soloists with the New York Philharmonic, Detroit, Cleveland, Los Angeles, Philharmonic, St. Louis, Minneapolis, Havana Philharmonic and other orchestras.

**Russel Wragg Concluding Season**

Russel Wragg, composer-pianist and associate of Thuel Burnham, concert pianist and teacher, in the Burnham-Wragg Piano School, will teach in the school's New York studios during July and August, coming



RUSSEL WRAGG

with Mr. Burnham from their summer session in Massachusetts for weekly classes.

Mr. Wragg has completed an active season of teaching and concerts. Besides appearances as piano recitalist, he has had concerts with Faith Vilas, American poet, presenting Ballads with Candle-Light programs. These consist of Mrs. Vilas' ballads and shorter poems, recited in costume by herself, with Mr. Wragg at the piano playing his own settings of these poems, as well as his own piano compositions.

Mr. Wragg recently gave his annual New York recital, playing his new piano sonata in C minor; Agitato Moderno, two new waltzes, Mother Goose Ballet Suite, and smaller piano works. He also has been heard over the radio this winter.

Russel Wragg is the founder of the Creators' Guild, which numbers among its members composers and poets. This spring he was elected president of the Allied Arts Harmony Club, of New York.

**Music at University of Kansas**

During the past season the School of Fine Arts of the University of Kansas (Lawrence) presented ten outstanding artists in University Concert Course concerts; four all-musical vespers; twelve student and faculty recitals; three university band concerts; two university orchestra concerts; one glee club recital; twenty-three afternoon student recitals; and three fraternity concerts, totaling fifty-eight musical events.

This melody was placed in notation on the blackboard and after the class had sung it, they decided to make it a two-part song and compose an alto part. I asked the teacher to name two or three of her "alto-minded" pupils, and a little to my surprise she named three boys. While the soprano division of the class sang the melody these three boys "made up" simultaneously an alto part. The result is shown in the illustration O Lovely May.

The alto part in these two-part songs often consists largely of thirds and sixths below the soprano. Many of the songs studied by pupils in grades five and six are so composed and this experience is naturally reflected in their original work.

The three-part songs that have been composed by members of a sixth grade class were completed by the more musical members of the group.

To sum up what has been said:—good results are obtained if the teacher loves the work and has the ability to show the pupils what is desired and how to get it.

EDWIN HUGHES

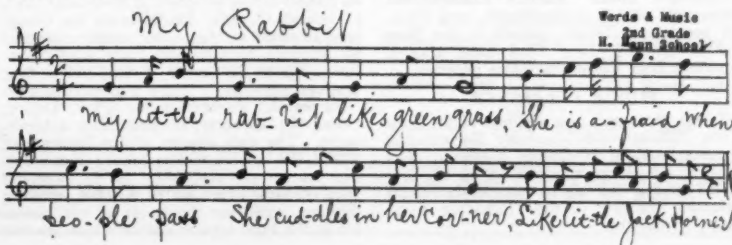
members of the music staffs of Wesleyan University, Macon, Ga.; Converse College, Spartanburg, S. C.; Meredith College and Peace Institute, Raleigh, N. C.; Whitman College, Walla Walla, Wash.; North Dakota State Normal School; Penn Hall

**Song Composition by Pupils  
of Elementary Schools**

(Continued from page 6)

ber of attractive songs in two-parts and a few in three-parts.

The following experience in getting a two-part song from a seventh grade class, shows the procedure. The members of the class first decided upon a subject and in a few minutes a four line stanza was composed. The boys volunteered more readily than the girls and in this case the stanza line by line came from four boys. The stanza was written on the blackboard and volunteers were called upon to "make up" a tune for the first line; again it was a boy who wanted to sing. His phrase for the first line was good and I jotted it down and asked the class to sing it. A second boy volunteered to sing a phrase for the second line and that was jotted down. The third and fourth phrases followed in a similar manner and in a few minutes the melody for the four line stanza was complete.

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# MISCELLANEOUS MUSICAL EVENTS

## STUDIO NOTES

### GUSTAVE L. BECKER

A reception musicale by pupils of Gustave L. Becker at Steinway Hall, New York, May 22, brought forward the following pianists: Esther Itzkowitz, Marion Goldberg, Alma Schirmer, Charles Ames, Irvin Schmidt and Samuel Diamond, who performed classic and modern works. Mme. De Santis, soprano, and V. J. Nola, tenor, assisted and Mr. Becker contributed a group of solos.

### ANGELA DILLER

Angela Diller, of the Diller-Quaile School of Music, leaves New York City for Buffalo, N. Y., on June 7 to teach in that city June 8 and 9. From there she will go to the University of Southern California in Los Angeles, where she is to conduct classes from June 17 to July 29. Miss Diller will offer three courses at the university: one in class piano instruction in the public school; the second for teachers in private music schools and studios; and the third in elementary music appreciation.

Miss Diller returns East by way of San Francisco to teach at the studio of May Del Valle in Oakland, Cal., from August 1 through August 6.

### RALPH DOUGLASS

Ralph Douglass, pianist and coach, was the accompanist at the recent recital given by his artist-pupil, Hilda McMillen, at Chalfie Hall. Miss McMillen also has ap-



RALPH DOUGLASS,  
Pianist and coach.

peared recently in Hartford, Conn., and Mount Vernon, N. Y. After concluding several concert engagements around New York this spring, she will give several recitals in Canada.

Mr. Douglass has been appearing with another artist-pupil, Marion Mack, on the radio, contributing solo numbers and accompaniments.

Winifred Pletts, a Douglass pupil, of concert and church reputation, is to give a New York recital in the early autumn.

Among the many artists for whom Mr. Douglass has accompanied are Maria Kur-enko, Clarence Whitehill, Mabel Garrison,

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William Simmons, Felix Salmon and Kathryn Meisle, formerly of the Chicago Opera. Mr. Douglass acted as accompanist for Mary Ledgerwood, contralto, at the Hotel Roosevelt, April 28, when she appeared with the Interfraternity Glee Club.

### MME. CARL FIGUÉ

Mme. Carl Fiqué presented pianists, singers, a violinist and a dancer at Memorial Hall, Brooklyn, N. Y., May 19. These were Marian Smith, Alice Ratiner, Edyth L. Stich, Ruth Sattler, Bruno Zimmerman and Helen Zotarelli. Mme. Fiqué played the accompaniments.

### LA FORGE-BERUMEN

Pupils of Frank La Forge were heard in concert at the Bowery Mission, New York City, May 19. LeRoy Weil, baritone, sang the prologue from *Pagliacci*, with Phil Evans at the piano. His voice is resonant and well controlled. Lucille Saul, contralto, revealed agreeable tone and careful training in her numbers, with Aurora Ragani as her accompanist. Albert Milans, baritone, displayed vocal and interpretative gifts; Kenneth Yost at the piano. Then came numbers in English by Julian Marshall, tenor, who has a pleasing voice, intelligently applied. John Lombardi, baritone, showed breadth and range in two English songs. Stanley Need was at the piano. Helen Bury, contralto, brought musical understanding and vocal skill to her songs; Louise McNeerney accompanying. *Vision Fugitive*, from Massenet's *Hérodiade*, sung effectively by James Reynolds, another baritone, concluded the program. M. L. S.

### WILSON LAMB

On May 25, at the studio of Wilson Lamb, vocal teacher of Orange, N. J., the Wilson Lamb Male Singers gave a recital before a good-sized audience. The quartet sang many numbers in which fine ensemble and excellent musicianship were outstanding features. They were enthusiastically received and responded to encores. The guest artist was Walter D. Smith, dramatic reader, who is a pupil of Richard Harrison, of Green Pastures. M. B.

### ESTELLE LIEBLING

Estelle Liebling's summer radio class, beginning on July 11 and ending on August 1, will cover every point of microphone technique, including the selection of the proper repertoire. Many applications for the course have been received at Miss Liebling's New York studio from voice students all over the country.

### RUTH SHAFFNER

Pupils of Ruth Shaffner have fulfilled the following engagements:

The Trio Lyrique (Edith Sagerstrand, Irene Fuessel and Lillian Jenkins) were featured in solos and ensemble numbers at the Candlelight Tea, May 8, in the New York home of Grace Austin, composer. May 10, they were heard at a meeting of the P. E. O. sisterhood during the state convention at the Hotel Pennsylvania, New York. As the result of this engagement, they will appear at a prominent hotel in Summit, N. J., June 4. Florence Griffin, soprano, sang before the Oyster Bay, L. I., N. Y., Women's Club on May 12. This was a reengagement following an appearance before the club in March. She was a special soloist at St. John's Episcopal Church, Oyster Bay, on Easter Sunday, and also was engaged as guest soloist at the First Presbyterian Church of Oyster Bay, May 22. Miss Sagerstrand, soprano, sang a return engagement at the Lexington Avenue Methodist Episcopal Church, New York City, May 21, when she was heard in *Gounod* and other solo numbers. She appeared at the sixtieth anniversary of the Dorcas Society of the Emanuel Methodist Episcopal Church, Brooklyn, N. Y., May 20. This soprano is soloist of the Octette Choir of the Lafayette Avenue Presbyterian Church, Brooklyn. Lillian Pelham has been engaged for the summer at Grace Episcopal Church, White-stone, L. I., N. Y. Lota Forgie, soprano, sang for the annual spring exhibition of the Kittredge Club of New York, May 19 and 20.

### ADA SODER-HUECK

Augustin Llopis, Spanish baritone and artist-pupil of Ada Soder-Hueck, sang Spanish songs at a benefit concert in the New Yorker Theatre, New York City, May 8. Lucrezia Bori was on the same program.

### ISIDOR STRASSNER

Isidor Strassner, first violinist of the New York Philharmonic-Symphony Society and conductor of the Heckscher Symphony Orchestra, announces continuation of teaching at his studio. All his private pupils receive ensemble training in the Heckscher Symphony Orchestra.

## Press Comments

### ARTURO VITA

Della Benni, soprano, artist-pupil of Arturo Vita of New York, recently made her debut in the Teatro Vittoria Emanuela, Torino, Italy, as Leonora in *Trovatore*. The *Cronaca di Citta e Provincie* carried: "The dramatic soprano Della Benni, a young singer with a beautiful voice of rich color and powerful high tones, was a Leonora truly delightful." *Gazetta del Popolo* recorded that Miss Benni's singing was "justly rewarded in one scene with cries of Bravo." *La Stampa della Sera*: "She has risen in little time and conquered our public who are now enthusiastic about her." Miss Benni was immediately reengaged by the Teatro



ARTURO VITA

Vittoria Emanuela to sing in *Forza del Destino*.

Mr. Vita is also the teacher of Jay Alden Edkins, winner of the recent Atwater Kent national contest.

### GENEVIEVE ROWE

Genevieve Rowe, coloratura soprano, a first prize-winner of the Atwater-Kent National Radio Auditions, was guest artist at the concert given in Wooster, O., May 5, by the Wooster College Glee Club. The *Wooster Daily Record* carried:

"Miss Rowe sang with increased beauty and power and yet with her customary restraint that has always given her singing the effect of pure, effortless beauty. She sang with compelling fervor . . . the climax of her first group was the famous aria of *The Queen of the Night* from the second act of Mozart's *The Magic Flute*. This difficult area, which was originally written to show off the bravura ability of the creator of the part and has been the despair of sopranos ever since, Miss Rowe sang with complete ease and artistic finish. . . . She interpreted skillfully the difficult impressionistic style of Debussy in *Romance*; sang with amazing lightness *Une Tabatiere a Musique* by Liadoff; and completely won her audience with *The Blue Danube*. Both the village and the community always welcome her return with keenest delight.

"Genevieve Rowe was accompanied at the piano by her father, Neill O. Rowe, dean of music of Wooster College. The club was under the able direction of Eve Richmond and was a signal achievement in the history of the college.

"Miss Rowe is a graduate of Wooster College having studied voice with Miss Richmond, a teacher of the Yeatman Griffith principles of voice production, while attending that school. For the past two seasons she has been in New York studying and coaching with Yeatman Griffith."

### CLEVELAND INSTITUTE OF MUSIC

The Cleveland Institute of Music offered its annual spring program at Severance Hall, Cleveland, O., May 19, featuring the Cleveland Institute of Music Orchestra, conducted by Maurice Hewitt, and Josef Fuchs, violinist, Victor de Gomez, cellist, and Arthur Loesser, pianist.

James H. Rogers, of the Plain Dealer, called the concert "a remarkable achievement. The gala concert of the Institute of Music was an impressive affair; significant, too, on several accounts. In its sweeping success, Mrs. Franklyn B. Sanders, retiring director, could see the result of her labors, for in the twelve years during which she has

guided the destinies of the Institute the artists and students heard yesterday evening have been brought together and such a performance as was set forth has been made possible." Denoe Leedy, of the Press: "The gala concert became something to inspire the most cynical. What had given promise of being a thorough-going exhibition of student orchestral playing, raised to especial heights by the aid of faculty members, turned out to be nothing less than a triumph for students and conductor."

### HANS MERX

Hans Merx, baritone, broadcast during the past season in weekly recitals of German Lieder from WNYC, featuring songs of Schubert, Schumann, Brahms, Franz, Strauss, Wolf and Lowe. He has appeared in an all-Gothic Lieder program at Boston University, Mt. Holyoke College, and the University of Toronto.

Prof. Perrin, of Boston University, wrote, "The evening of Lieder was a thoroughly enjoyable occasion; his sympathetic interpretation of songs awakened in enthusiastic listeners a growing appreciation of Germany's contribution to music and literature." Prof. Bacon, of Mt. Holyoke, wrote, "Our classes were enthusiastic over the recital; students had never heard such clear enunciation of the German from the concert stage, and were delighted with every number. We shall long cherish the memory of those lovely lyrics, and look forward to having Mr. Merx again."

In July Mr. Merx will start on a tour of the principal watering resorts of Germany and the universities of Bonn, Cologne, Göttingen and Munich.

## CLUB ITEMS

### WASHINGTON MEMORIAL ENTERTAINMENT

Amy W. Kingsland, president of the Washington Heights Civic Club and a leading member of the D. A. R., arranged a unique Washington memorial entertainment in the parish hall, Church of the Intercession, New York City, May 25. Dagmar Perkins, radio artist, announced the items of the program; Helen E. Vogel playing violin pieces with spirit, and Clifford Megerlin acting as accompanist. Kate Rena offered songs of Washington's period, accompanying herself on a harp-zither. Hunter Sawyer, tenor, with Mme. Lowe (his teacher) at the piano, sang items by Handel, Rasbach and Del Riego in artistic fashion, adding encores. Three periods from Washington's life were charmingly presented by the Kingsland Marionettes. The audience expressed appreciation of the various parts of the program. F. W. R.

### AMERICAN POETIC ASSOCIATION

Mary Wight Cutajar was chairman of the American Poetic Association program May 26 in New York City, when she read two original poems with musical settings by Nina Gunin. Her poem, *Jeanne D'Arc*, with a musical setting by Alfred G. Robyn, was heard recently at the Three Arts Club, New York City.

### ANTONIO LORA'S COMPOSITIONS PROGRAMMED

Antonio Lora's compositions have been heard frequently during the 1931-32 season. Among the singers featuring his songs were Catherine Field, soprano, at the Studio Club, New York City, and over the NBC network; Charlotte Simons, soprano, at the Three Arts Club, New York City; and Edna Weese, soprano, at the Barbizon, a Town Hall recital and one of the Juilliard School concerts. Mr. Lora appeared in joint recital at the Three Arts Club with Miss Weese in a program of his own music. The composer's trio for piano, violin and cello was performed for the New York Matinee Musicale at the Plaza Hotel. His recently completed *Improvisation and Burlesque* for flute and piano is scheduled for performance at the NBC studios by Arthur Lora, flutist. Antonio Lora is to teach in New York until the middle of July. He then sails to Europe for a two months' vacation.

### FLORENCE FOSTER JENKINS

Florence Foster Jenkins was the only vocalist at the Poetry Wee meeting, St. Regis Hotel, New York, May 25. Edwin MacArthur accompanied her in songs by Reger and Strauss, and a vocal arrangement of the *Blue Danube Waltz*, specially written for her by Cosmo McMoon.



## CONSERVATORIES and SCHOOLS

### Student Recital at Mannes School

The final special student recital at the David Mannes Music School on May 11, brought forward ten advanced pupils of the pianists, Warren Case, Frank Sheridan and Newton Swift; the violinist Paul Stassevitch; cellist Lieff Rosanoff; and vocal teacher Adrienne von Ende. Three violinists were heard, one of them, Bernard Koprowski, opening the evening's program with Tartini's Devil's Trill sonata. The others were Clara Reisky, who played part of the César Franck sonata with Arthur Dann; and George Kast, heard in the first movement of Vieuxtemps' first concerto. Pianists in solo performances were Beatrice Rosenwald, Catherine McLaughlin and Dora Richman, and their selections included études by Chopin, part of the Schumann Faschingsschwank, and a Rachmaninoff prelude. The cellists heard were George Feher, in the allegro movement from the Dvorák concerto, and Alice Wachtell, who played the Debussy Menuet and Davidoff's La Source. Clotilde Mirabella was the singer, heard in Cyril Scott's Lullaby and Deems Taylor's arrangement of the English May-Day Carol. Two of the soloists, Misses Rosenwald and Richman, will give recitals before the season ends.

### Graduation Program at The Diller-Quaile School

The graduation exercises of the intermediate department of The Diller-Quaile School of Music, New York City, were held on May 9.

Two students, Sophie Bostelmann and Robert Ellner, received the school certificate for piano, theory, and harmony. These two young people played an excellent program of Bach, Beethoven and modern pieces. The pupils also played a composition of their own selection, which they had prepared without the help of a teacher.

Certificates were given to Hermine Isaacs and Dorothy Silverberg for the completion of eight years of theory and harmony.

An interesting part of the program was a group of original rounds and folk-tune settings composed by these students and other members of the class. Honor pins for excellent work during the school year were given to Sophie Bostelmann, Doris Goodman and Richard Strunsky. The school closed for the season on May 28. G. F. B.

### Concert by New York College of Music Juniors

Fifteen numbers, divided among pianists, singers and violinists, constituted the May 20 recital at the New York College of Music (Hein and Fraemcke, directors). Standard classics were performed by young people from the junior classes. Pianists were Jean Armstrong, Rosemary Jarcynski, James

Horan, Evelyn Barshak, Olga Salowey, Edna Bloomfield, Mildred A. Braun, Adelle Fink, Lillian Notardonato, and Gloria Berkowitz; violinists, Florence Cattadoris, and Judith Grossman (in solos); Frank Hastall, F. Cattadoris and Jacques Hetteix (in ensemble); and singers, Mary Blake and Theodora Forth; Aaron Horowitz playing a violin obbligato.

### Flutists Heard at Eastman School of Music

A flute recital was presented recently by students of Leonardo DeLorenzo at the Eastman School of Music, Rochester, N. Y. Flute music by Köhler, Kronke, Bach, Chaminade and others was listed, as well as four numbers by Mr. DeLorenzo, including a Centenarian Dilettante and some historical notes on the flute and flutists, and Longevità. The latter, given its first public performance by the composer, is dedicated to Louis Maurer on the occasion of the 100th anniversary of his birth. Students appearing were Vincent Faga, Eleanor McCabe, Janet Jenkins, Edward Callan, Frederick Dean, Virginia Day, John Slikker, Jane Gillan, Charles Walls, Abram Boone and Angelo Rallo. Misses Coon, Falk, Gedney and Wilson supplied piano accompaniments. Anna Wright was at the harp.

### Peabody Summer School Offers Comprehensive Curriculum

The Peabody Conservatory of Music, Baltimore, Md., whose summer school term extends from June 20 to July 30, lists a number of the regular winter staff on its summer faculty. The piano department is headed by Austin Conradi and Pasquale Tallarico, whose assistants are Carlotta Heller, Mabel Thomas and Lubov Breit Keefer. Besides private instruction, Mr. Conradi is to conduct a course in musical interpretation, in which he will review much of the standard literature for piano. A special course in teachers' training, conducted by Miss Heller, consists of lectures on the principles of piano-teaching, methods of testing musical talent, appropriate teaching material, demonstration-lessons and class room discussion of teaching problems. For the first time, the curriculum will include a class in group piano instruction for beginners, conducted by Miss Thomas.

Howard R. Thatcher directs the harmony classes. Organ work is in charge of Louis Robert. The conservatory has seven organs, one of which is the large-four-manual concert instrument known as the J. Wilson Leakin Memorial Organ. Placed in the concert hall of the institute, it is used for recitals and special performances. The other six, of various sizes, are available for practicing. A modern two-manual electric organ has recently been installed. Vocal study is under the supervision of Frank Bibb, offering especial advantages for advanced singers in their preparation for concert, opera or oratorio. J. C. Van Hulsteyn and Frank Gittelsohn are the violin instructors.

Three public school music courses are directed by John Denués. The first is for those who have had no special training in

(Continued on page 26)

## NEW PUBLICATIONS

### MISCELLANEOUS

REVIEWED BY LEONARD LIEBLING

**The Complete Book of the Great Musicians**, by Percy A. Scholes and Will Earhart. A Course in Appreciation for Young Readers.

An English writer on music, Mr. Scholes has followed a useful bent to make his books in a popular vein, particularly understandable by students, average concert goers and lay lovers of the mechanical piano, phonograph and radio.

The Great Musicians series appeared originally in three books, now combined into the present single volume. The trio of works was "English" in emphasis, few American composers being mentioned. Dr. Earhart, well-known educator of Pittsburgh, Pa., was invited by the publishers to amplify the Great Musicians by "American" additions, revision and viewpoint, with a view to use by Junior High Schools and younger conservatory pupils.

The book, illustrated with musical examples and pictures of composers and orchestral instruments, carries out its object successfully and in a manner interesting to youngsters (and their knowledge-seeking elders as well). Anecdotal form is followed, history is made attractive, and the few essentially technical remarks are simplified into lucid language.

A set of questions follows each chapter, to serve for purposes of review when the Scholes-Earhart book is utilized for pedagogical purposes. (Oxford University Press; distributors, Oxford University Press, New York, and Carl Fischer, Inc., New York.)

**Quatre Melodies**, four songs with piano accompaniment, by Claude Debussy.

The separate numbers are Rondeau (Alfred de Musset), Chanson d'un fou, Ici-Bas (Sally Prudhomme) and Zéphyr (Th. de Banville).

Exquisitely felt and expertly fashioned singing pieces, in Debussy's most febrile and imaginative manner. The cover pages and musical type are as tastefully and delicately tinted as the music of the fascinating and original French master. (B. Schott's Sons, Mayence; Editions Max Eschig, Paris.)

### Miscellaneous

Reviewed by Grace Hofheimer

**ADVENTURES WITH CHORDS AND TUNES**, by Elizabeth Newman. For ear training, melodic dictation, transposition, harmonization, sight-reading.

Miss Newman has done some excellent work here for the beginner in theory. She says, in her foreword, "In the development of this work, the aim has been to keep the directions so simple, direct and step-wise, that any teacher, parent or older student (without a hearing knowledge of the different tones or understanding of harmony, but with a knowledge of notes and note values) may by following them become equipped to distinguish the fundamental chords in scales and melodies, to pick out melodies that are inwardly heard in any key; to sing at sight; to harmonize tunes; to play chord accompaniments for singing songs; to modulate and at the same time to have such a happy experience musically as to prevent the fear or dislike of harmony, and to awaken a keen desire for further adventure into a more involved study of harmony."

One wonders why Miss Newman has not suggested more experimentation with the harmonies as the various chords are presented for consideration. Very often the

student's first urge to creative expression is awakened through this procedure. Forms and formulas are necessary and interesting, but do not comprise everything in ear-training.

Less usual combinations of these chords produce some interesting results. The fault of most of our teaching methods is that we present too many examples and tie the student irrevocably to the past. Urge him to experiment more, direct him to find his own idiom of expression, do not force him too strictly into a mold. Miss Newman's book does all it claims to do, and she is to be congratulated on her accomplishment. (Clayton F. Summy Co.)

**WASHINGTON'S TRIUMPH**, a Colonial song for piano.

Traditional melody arranged by Henry Fiske. Pianistic, simple version of the Colonial tune, The World Turned Upside Down. (Carl Fischer, Inc.)

**RUSTLE OF LEAVES**, by Rob Roy Peery.

Arpeggio study, Grade 3 (Oliver Ditson Co., Inc.).

**SWINGING LANTERNS**, a Chinese dance by Maxwell Eckstein.

Pleasing variation of the five-finger exercise. (Carl Fischer, Inc.)

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## Conservatories and Schools

(Continued from page 25)

the principles of music education, covering the kindergarten and first three grades. The second is for teachers, principals and supervisors who have had previous training, and prepares its recipients to instruct the fourth, fifth and sixth grades in the subject. To equip teachers for junior and senior high schools there is an advanced course covering subject matter on the treatment of adolescent voices, testing voices, vocalization, part-singing, chorus conducting, song interpretation and music appreciation. The summer school chorus (Mr. Denues, conductor) is open to all students.

The dates of the summer session at Johns Hopkins University (June 27 to August 6) make it convenient for Peabody students to take supplementary studies there. Weekly lectures and recitals will be given alternately at the two institutions, the schedule

including Messrs. Tallarico, Robert, Conradi and Gittelson, and Mr. Denues' choral forces.

### Recital at Bradley Institute

PEORIA, ILL.—A sonata recital by Ruth Ray, violinist, and William E. Donovan, pianist, was given at the college of music of the Bradley Polytechnic Institute of this city on May 10. The program comprised sonatas of Brahms, Delius and Carpenter. The audience showed particular interest in the Delius work which consisted of one movement in three contrasting sections. This had to be repeated at the close of the concert. The two artists are members of the Bradley Institute faculty.

### Alan Bucher in Organ Concert

A large and appreciative audience assembled in the Ford Auditorium of Peekskill

Military Academy, May 19, for the organ recital of Alan Bucher. A feature which added interest was the participation of two of Mr. Bucher's pupils, who performed with admirable technique.

Gladys Kessler played the Cantilene Nuptiale by Dubois, a composition through which the musical feeling of the performer was expressed. Dorothy Hawkins interpreted Il Natale in Sicilia by Yon, with assurance and simplicity.

Mr. Bucher's program was varied and included compositions by Bach, Bossi, Kramer, Guilman and Yon. The brilliant numbers were given with verve; and the quiet works were played with accomplished tone colorings.

At the conclusion of the recital, many of the listeners gave expression to their appreciation by gathering around the console during the performance of the last encore, Yon's Hymn of Glory.

### Dr. John Thompson to Give Summer Lectures

Dr. John Thompson, music educator, will conduct a three-day class in The Art of Teaching Interpretation at the Hotel Roosevelt, New York City, beginning July 6. The lectures are under the sponsorship of Schroeder & Gunther, Inc. (New York), music publishers, to whom inquiries and applications should be addressed.

### Guy Maier Plans New York Programs

Guy Maier, pianist, is to give another children's music festival next December, including three concerts at the Barbizon-Plaza, New York City. He also plans a series of three Musical Journeys for adults, at Town Hall, New York, in November and December.

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JOHN CHARLES THOMAS, American baritone, visits a fisherman's wharf in San Francisco. With Mr. Thomas are Mrs. Thomas (left) and Mrs. Everett Jones.



MRS. L. A. TORRENS, teacher of voice, in the doorway of the sun parlor of her New York residence. Mrs. Torrens is holding a special season for students and artist-pupils from May 15 to June 15.



MRS. F. A. HIGGINS, of Essex, Conn., won the vocal scholarship offered recently for study with Bessie Clay-Küzdö in New York. The judges in the competition were Mrs. Maximilian Pilsner, Mme. Julia Vardo, Alfred Human, Dr. Hugo Felix and Italo Falbo. Mrs. Higgins is soprano soloist at the Essex Baptist Church. (Photo by Louis Rou-shon.)



ROSA PONSELLE IN HER ROOM AT ST. RAPHAEL'S HOSPITAL, NEW HAVEN, CONN., where she is recovering from an operation performed by Dr. William Verdi. (Wide World photo.)



ANDREAS WEISSGERBER, violinist, with the famous eighty-four-year-old painter, Max Liebermann, who has done his portrait. Mr. Weissgerber makes his first visit to America next fall.



LILY PONS sailing for France on the SS. Leviathan, is to return in October. (Cosmo-Sileo photo.)



VINCENT NOLA, tenor and teacher, who gave a recital on May 25 at the Fort Lee High School, Fort Lee, N. J., assisted by Vincent Tortora, baritone.



THE SCHENECTADY (N. Y.) CIVIC MUSIC ASSOCIATION recently closed their 1931-32 concert series with a performance by the Cleveland Orchestra, under the direction of Nikolai Sokoloff.

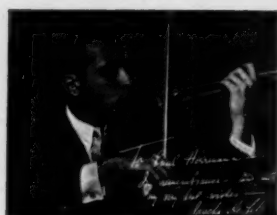
# These World Famous Artists Have Chosen Their Master Instruments from the **HERRMANN COLLECTION**



TOSCHA SEIDEL



YEHUDI MENUHIN



JASCHA HEIFETZ



ADOLF BUSCH



ZLATKO BALOKOVIC



HELEN TESCHNER-TAS



GILBERT ROSS



EDITH LORAND



JASCHA VEISSI



STEFI GEYER



ISO BRISELLI



NATHAN MILSTEIN



GREGOR PIATIGORSKY



OSCAR SHUMSKY



MAX ROSEN

GÖSTA ANDREASSON

J. B. Guadagnini, Milano, 1758

FRANCIS ARANYI

J. B. Guadagnini, Parma, 1761

ARTHUR ARGIEWICZ

Nic. Gagliano, Naples, 1761

ZLATKO BALOKOVIC

Antonius Stradivarius, Cremona, 1709

ex Ernst Joseph Guarnerius, Cremona, 1729

MAX BALDNER

Cello by J. B. Guadagnini, Parma, 1760

ADOLF BELFER

Nic. Gagliano, Naples, 1735

ISO BRISELLI

Joseph Guarnerius, Cremona, 1735 "The Casoli"

J. B. Guadagnini, Milano, 1753

RICHARD BURGIN

J. B. Guadagnini, Milano, 1756

PROF. ADOLF BUSCH

Antonius Stradivarius, Cremona, 1732

"The Wiener"

VIC. I. CHARBULAK

Carlo Tononi, Venice, 1729

MARIO CORTI

Joseph Guarnerius, Cremona, 1730

CURTIS INSTITUTE OF MUSIC

Nicola Amati, Cremona, 1665

Ferdinand Landolphus, Milano, 1760

Nic. Gagliano, Naples

FRANZ ESSER

Giovanni Gracino, Milano, 1690

LILIAN FUCHS

Viola by Matteo Gofriller, Venice

STEFI GEYER

J. B. Guadagnini, Milano

FRANK GITTELSON

Nicola Amati, Cremona

LEON GOLDWASSER

J. B. Guadagnini, Piacenza, 1744

RICHARD HARZER

Vincenzo Ruger, Cremona, 1702

JASCHA HEIFETZ

Carlo Tononi, Venice

Joseph Guarnerius, 1742

"The Ferdinand David"

MRS. HERTER-NORTON

Antonius Stradivarius, Cremona, 1709

"The Sivori"

ABRAHAM HOCHSTEIN

Laurentius Storioni, Cremona, 1782

PHIL. A. KAGHAN

Viola by Nic. Gagliano, Naples, 1763

ELIENA KAZANOVA

Matteo Gofriller, Venice, 1705

WILLIAM H. KING

Jacobus Stainer, Absam, 1665

BERNARD KUGEL

Ferdinand Landolphus, Milano, 1760

LUCIEN KIRSCH

Cello, J. B. Vuillaume, Paris, 1728

RALPH LEWANDO

J. B. Guadagnini, Turin, 1772

ex Culbertson

ALEXANDER LEVENTON

Nicolaus Gagliano, Naples, 1735

EDITH LORAND

Joseph Guarnerius, Cremona, 1739

Joseph Guarnerius, Cremona, 1743

MILAN LUSK

Antonius Stradivarius, Cremona, 1724

Ex Wilhelmj

MRS. M. MARGULIS

J. B. Guadagnini, Piacenza, 1744

KOLA MATTHEY

Ferd. Landolphus, Milano, 1753

WILLIAM MCPHAIL

J. B. Guadagnini, Milano, 1756

YEHUDI MENUHIN

Antonius Stradivarius, Cremona, 1733

"The Prince Khevenhuller"

PAULINE MICHEL

Matteo Gofriller, Venice, 1703

NATHAN MILSTEIN

Joseph Guarnerius, Cremona, 1729

"The Unico"

KARL MUENCH

J. B. Guadagnini, Turin, 1775

ALEXANDER MURRAY

J. B. Guadagnini, Milano, 1755

LOUIS PERSINGER

Joannes Varotti, Bologna, 1789

GREGOR PIATIGORSKY

Cello, Stradivarius-Amatis

VLADIMIR RESNIKOFF

J. B. Guadagnini, Milano, 1751

JOSEPH RODA

Franciscus Pressenda, Turin, 1831

GOUNOD ROMANDY

Alexandre D'Esplene, Turin

MAX ROSEN

Sauctus Serapin, Venice, 1732

GILBERT ROSS

Antonius Stradivarius, Cremona, 1705

"The Joest"

FRITZ ROTHSCHILD

Jos. Guarnerius fil. Andree, Cremona, 1710

STANISLAUS SCHAPIRO

Nicola Amati, Cremona, 1676

"The Ole Bull"

TOSCHA SEIDEL

Antonius Stradivarius, Cremona, 1714

"The Da Vinci"

JASCHA SELWITZ

J. B. Guadagnini, Turin, 1775

OSKAR SHUMSKY

Camillus Camilli, Mantua, 1738

AMY NEILL-SKOLNIK

Joseph Guarnerius, Cremona, 1735

Ex Baron Gutmann

CATHERINE WADE-SMITH

Antonius Stradivarius, Cremona, 1727

Ex Ries

STEFAN SOPKIN

J. B. Guadagnini, Turin, 1776

SAMUEL SPIELMAN

Cello by Michel Deconet, Venice

JOACHIM STUDSCHEWSKY

Cello, Matteo Gofriller, Venice, 1705

BELA SZIGETI

J. B. Guadagnini, Turin, 1768

HELEN TESCHNER-TAS

Antonius Stradivarius, Cremona, 1683

"The Cobbett"

JASCHA VEISSI

J. B. Guadagnini, Turin, 1768

Viola, by Gasparo da Salo

DIEZ WEISMANN

Joseph Guarnerius, Cremona, 1732

PROF. EDGAR WOLLGANDT

Joseph Guarnerius fil. Andr. 1711

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